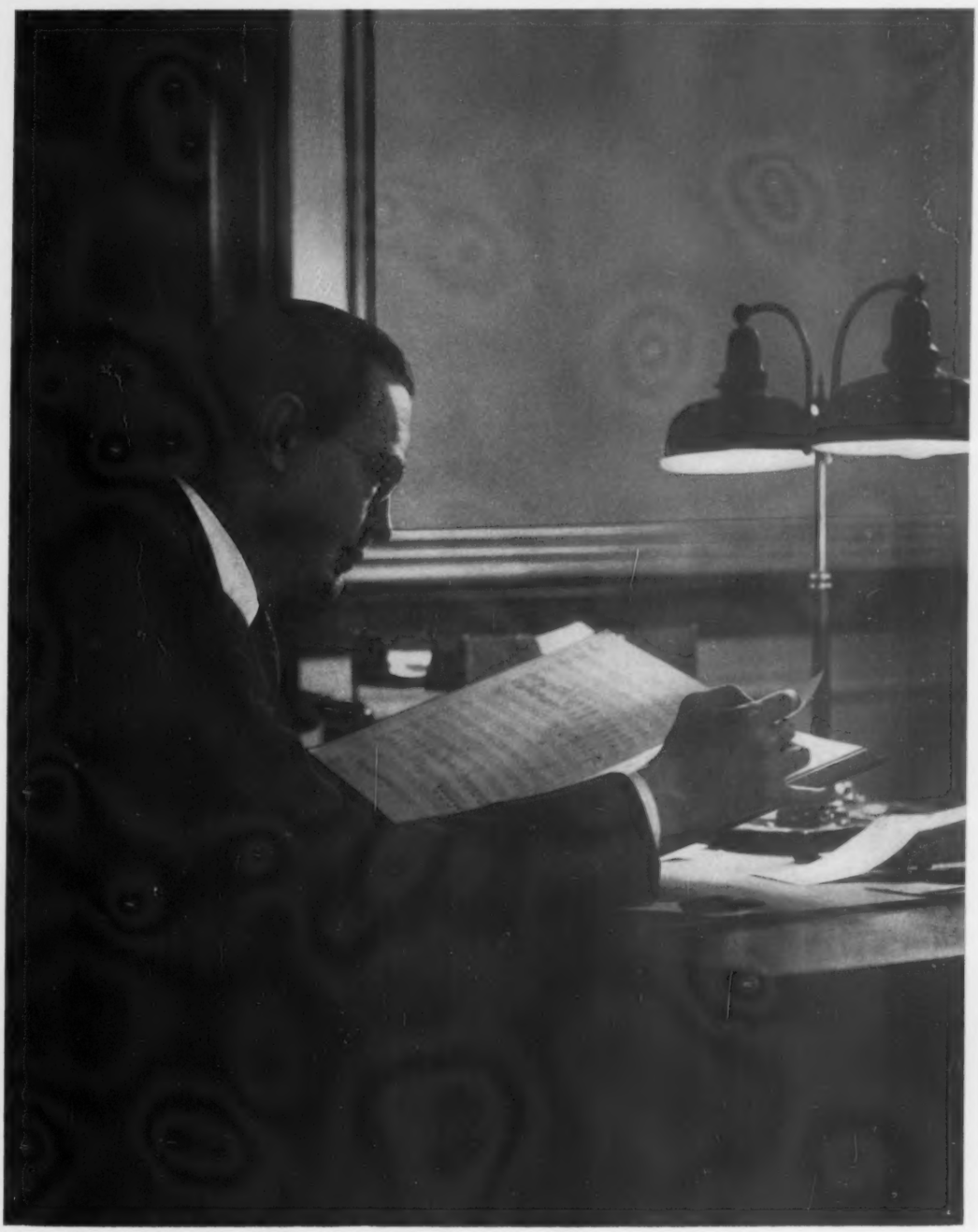
- MUSIC GOES TO WAR
- SUMMER MUSIC SEASON UNDER WAY
- WHAT TO DO ABOUT GENIUS
  by HENDRIK WILLEM VAN LOON

MUSICAL COURIER

REVIEW OF THE WORLD'S MUSIC



20 CENTS

Photo by Heinrich-Tamara Studio, Rochester

DR. HOWARD HANSON

Composer-Conductor, Director of the Twelfth Annual Festival of American Music at the Eastman School

JUNE, 1942

Photo by J. Abresch, N. Y.

GALLI-CAMPI

COLORATURA SOPRANO

April 22, 1942—New Haven, Conn.

as LUCIA in LUCIA DI LAMMERMOOR
with ARMAND TOKATYAN
NATIONAL GRAND OPERA COMPANY

"Delightful portrayal . . . displayed brilliant talent . . . received a veritable ovation after the 'Mad Scene'."

May 10, 1942—Newark, N. J.

as GILDA in RIGOLETTO
with JAN KIEPURA

"Scored tremendous success . . . one of few Gildas who can hold to pitch throughout the taxing score."

TOLEDO SYMPHONY ORCHESTRA COURSE—SEASON 1942-43

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MUSICAL COURIER

An International Journal, Established 1880

Whole No. 3053 | NEW YORK, JUNE, 1942 | Vol. CXXV—No. 8

Summer Music Seasons Open From Coast to Coast

Wartime Conditions and Rulings Observed by Chief Al Fresco Concert Series of the Country

Lewisohn Stadium Programs Moved Ahead Half Hour—Hollywood Bowl Limits Audiences to 5,000—Presentation of Flags Launches Season in Capital

ALBERT SPALDING

ARTUR RODZINSKI

War, with its blackouts and dimouts and gas and tire rationing, has failed to halt the annual season of outdoor concerts and operas in the principal music centres of this country.

In New York, the Stadium Concerts, observing the twenty-fifth season, has advanced the starting time from 8:30 to 8 o'clock. Concerts begin during the daylight period, and a new blue-lighting system has been installed with approval of the war department.

In Philadelphia, where 60 per cent of the audiences at Robin Hood Dell come in private cars, audiences have been advised of 28 ways of coming by street cars, subways and elevated lines. Since the site is located in Fairmount Park, in the midst of a valley and surrounded by hills and trees, there is no problem of dimouts. Starting on June 22, the second concert had to be postponed, according to C. David Hocker, manager, because of a total blackout ordered for Philadelphia on June 23.

The two months' Hollywood Bowl season will probably be increased to six concerts each week because army officials have limited audiences to 5,000. There is a possibility of additional concerts being presented at Pasadena.

By a few days, the honor of opening the summer season went to Newark N. J., where the Essex County Symphony Society started its seventh season on June 9 after postponements due to bad weather. An audience of 13,000 heard a syphony program, conducted by Dimitri Mitropoulos, instead of the scheduled Barber of Seville under Sir Thomas Beecham.

In Washington, Dr. Hans Kindler launched the annual Watergate series of Sunset Concerts on Flag Day, when works by composers of countries opposed to the Axis were given. Produced by Melvyn Douglas and with a script by Maxwell Anderson, the inaugural program featured a presentation of flags of the United Nations.

(*Please turn to page* 18)

Metropolitan to Open Nov. 23

A sixteen-week Metropolitan Opera season opening on Nov. 23 with a $5 top for subscribers was announced on June 18 by Edward Johnson, general manager. For subscribers the price range will be $1 to $5 while for individual performances the top price, with tax, is expected to be $6.50. Mr. Johnson said the reduction was made possible by cooperation of the various unions of musicians and artists.

Surprise Profit for Philadelphia

A net balance of $4,443 instead of an anticipated deficit of $23,000, was earned by the Philadelphia Orchestra this season according to Orville H. Bullitt, president. The balance remains although a reserve fund has been set aside against a possible deficit next year.

Philharmonic Gives Ambulance

The ambulance purchased by Dimitri Mitropoulos and the New York Philharmonic-Symphony Society, during the conductor's temporary service this season, was turned over to New York Chapter of the Red Cross on June 15 at Carnegie Hall.

Music Goes To War

Volunteering for service, although past the draft age for active military duty, F. C. Schang, for 25 years identified with concert activities in this country, has been commissioned a Captain in the United States Army. He left New York on June 23 for basic training at Miami Beach at the officers' training school. Following this, he goes to the Air Intelligence School at Harrisburg, Penna., before being assigned.

Mr. Schang, vice president of Columbia Concerts, Inc., and, with F. C. Coppicus, in charge of the Metropolitan Musical Bureau, was born and educated in New York City and is a graduate of Columbia University School of Journalism in 1915. At college he was editor of the paper and class president.

Joining the Metropolitan Musical Bureau in 1917, Mr. Schang served in booking, promoting, publicizing, advertising and managing artists among them Caruso, Chaliapin, Jeritza, Rosa Ponselle, Marion Talley, Paul Whiteman and numerous others. When the bureau was merged with several others and became a part of Columbia Broadcasting System in 1930, Mr. Schang was named vice president and sales manager and served also in charge of public relations and as talent scout.

In July of 1940, Mr. Schang attended the business men's military training camp at Fort Devens.

* * *

Robert Ward of Cleveland, a private stationed at Fort Riley, has received the Juilliard School of Music award for his First Symphony, broadcast recently by the Eastman Symphony Orchestra from Rochester. Five hundred copies will be printed with the composer receiving the score and performance rights.

(*Please turn to page* 4)

Artistic Exchange Marks Gala Season For Latin America

Buenos Aires Celebrates Independence Day with Colon Opera Inaugural—Mexico City Concerts Led by Klemperer

By VERNA CARLETON MILLAN

MEXICO CITY.—Otto Klemperer returned to this country on May 6 for an engagement as director of the Philharmonic Orchestra and found that his former appearance as guest director with Carlos Chavez's Mexican Symphony Orchestra a few years ago had left a warm impression in the public mind.

Klemperer's entire program maintained the high level of disciplined but sweeping emotional force that we have come to associate with his name. The program opened with his own orchestration of a Bach Sonata for organ, heard in Mexico for the first time. The adagio movement was particularly beautiful, with a sustained tenderness held to the very end. Mozart's G Minor Symphony was a joyful, expressive tribute to its composer, and the musicians seemed to enjoy heartily every measure they played. On the second half we heard Brahms' Variations on a Theme of Haydn and a charming, if not spectacular, version of Stravinsky's Petrouchka.

A special performance of Aida given here on May 9 was almost cancelled at

(*Please turn to page* 6)

HAVANA GREETS NATIONAL GRAND OPERA ARTISTS

at fourth season under the direction of Giorgio D'Andria. In the group are Maria Velasco de Gonzales, vice-president of Pro Arte, sponsors of the season; Mrs. Giuseppe Bamboschek; Maestro Bamboschek, conductor; Arthur Carron; Bruna Castagna; Marjorie Lewis; Mr. D'Andria; Zinka Milanov; Wilfred Engelman; Florence Wightmann, and Nino Ruisi. Seated are Lodovico Oliviero and Georgia Bourdon. (Story on Page 6.)

Vol. CXXV, No. 8
Whole No. 3053

MUSICAL COURIER. Published semi-monthly October to April, inclusive, and monthly May to September, inclusive, by Music Periodicals Corp., 119 West 57th Street, New York. Entered as Second Class Matter January 8, 1883, at the Post Office at New York, N. Y., under the Act of March 3, 1879. Price 20 cents. Yearly Subscription $3.00—Europe $4.50—Canada $4.50.

June, 1942
Sixty-Third Year

Music, on Home Front, Aids Notably in Morale

(*Continued from page* 3)

Pinza to Sing for U. S. War Benefits

Ezio Pinza, Metropolitan Opera bass, expects to spend most of the summer devoting himself to the fund-raising work in the war effort. He will probably be heard for the USO, Red Cross, in programs for the sale of war bonds and stamps, and in special radio broadcasts.

Mr. Pinza, who secured his first naturalization papers two years ago, was released from Ellis Island on May 28 after having been held there since March 12 and rejoined his wife and child. According to his representative, Mr. Pinza has been given permission to fulfill engagements and to travel. He expects to rejoin both the San Francisco and Metropolitan Opera companies next season.

St. Louis Baritone Inducted

R. Robert Eads, baritone of the St. Louis Grand Opera Association, and former soloist in several New York City churches, was inducted into the army at Fort Meade, Maryland, in April. His brother is Col. Harry G. Eads, stationed at Fort Belvoir, Va.

Melchior Sings at Camps Before Pan-American Tour

Lauritz Melchior, Metropolitan Opera tenor, is appearing at army camps on the West Coast this summer during his vacation at his home in Beverly Hills. Mr. Melchior, on his way to operatic engagements later in Argentina, will give concerts in Mexico City, Lima, Peru, Santiago and Montevideo, making the trip by plane.

Starting on Aug. 25 he sings the title roles in 10 performances of Parsifal, Lohengrin and Tannhäuser at the Teatro Colon, Buenos Aires.

Chavchavadze Plays for Red Cross

George Chavchavadze, Russian pianist, gave the first of a series of benefit programs for the American Red Cross on May 29 in Bernardsville, N. J., where he lives. He was assisted by Elisabeth Schumann, soprano, and Irakli Orbeliani, pianist. The proceeds were donated to the Somerset Hills Chapter.

CAPT. FREDERICK C. SCHANG, of the United States Army Air Intelligence Service.

Ish-Ti-Opi in Service

Ish-Ti-Opi, Indian baritone and lecturer, is in the Army, serving as first lieutenant and morale officer, and shortly will be assigned to foreign duty. He has organized a quartet and chorus in his camp, and inaugurated a sort of strolling minstrel group, to which he adds picturesquely with his Indian costumes and tom-toms.

Marcel Hubert in Concerts for Army

Marcel Hubert, cellist, concluded his touring season with two concerts in St. Louis under the auspices of The Principia and a program at Cape Girardeau. Prior to vacationing, he is appearing at army camps.

Next season Mr. Hubert will tour as far as California. He is booked for two New York concerts, on Dec. 13 in the Y.M.H.A. Major Series, and at Town Hall.

Central City Festival Off

DENVER.—Due to transportation difficulties, the eleventh annual Central City Festival, scheduled for July, will not be held. The announcement was made jointly by Milton Bernet, chairman, Frank Ricketson and Dr. Malcolm Wyer, members, of the executive committee, Central City Opera House Association.

Photo by Cosmo-Sileo.

JULIUS HUEHN SIGNS.

The baritone of the Metropolitan Opera Association renews his managerial contract with the Haensel & Jones Division of Columbia Concerts, Inc., under the approving gaze of André Mertens, left, and Horace J. Parmelee, heads of the division. Mr. Huehn has been on the Haensel & Jones list since the beginning of his career.

Plea For Music At Peace Table

MILWAUKEE, WIS.—A realistic-minded convention of the Wisconsin Federation of Music clubs, meeting here on three days, accomplished several practical aims and set up machinery for carrying them out.

Mrs. Guy P. Gannett, Portland, Me., National President, at the Federation dinner urged that all interested join in a plea that music be represented at the peace table and that the war end in a cultural as well as military victory. "Else," she said, "we may be confronted with . . . a civilization with nothing in it worth preserving, and one which will soon flounder into another destructive war."

Mrs. John E. Rueth, president of the State Federation, at the opening ses-

(*Please turn to page* 6)

Indianapolis Symphony Names Soloists for 1942-3

INDIANAPOLIS.—Dr. G. H. A. Clowes, president of the Indiana State Symphony Society, announces the continuation for 1942-1943 "and indefinitely thereafter," of the Indianopolis Symphony Orchestra, which has just completed its fifth and will start its sixth season under the baton of Fabien Sevitzky.

Dr. Sevitzky has announced his soloists for next year to include Richard Crooks, tenor, and Rose Bampton, soprano, both of the Metropolitan Opera; Rudolf Serkin and Alexander Brailowsky, pianists; and Zino Francescatti, violinist. The 1942-1943 subscription concert series will consist of 10 pairs of Saturday evening and Sunday afternoon concerts. A series of evening "Pop'" concerts and the customary Youth concerts will also be played in Indianapolis. The schedule on tour is not yet complete. All except one pair of the subscription concerts will be under Dr. Sevitzky's direction; the seventh pair of concerts will be led by Ferdinand Schaefer, conductor emeritus of the orchestra, in his annual appearance as its guest conductor.

The Indianapolis Orchestra last season played 66 concerts in its 20 weeks: 20 subscription concerts, 5 "Pops," 6 Youth, 4 CBS broadcasts and 31 concerts on tours which included 10 states. In the 5 years since it was put under Dr. Sevitzky's baton, it has played a total of 292 public appearances, including 62 broadcasts, in 100 weeks.

HOWARD HARRINGTON, of Boston, new manager of the Indianapolis Symphony Orchestra, succeeds Franklin Miner, now a lieutenant in the U.S.N.R.

News in Brief

The Koussevitzky Foundation, newly founded by Dr. Serge Koussevitzky in memory of his late wife, Mme. Nataly Koussevitzky, has leased the Berkshire Music Centre this year and will present concerts and opera by students attending the annual six-week school at Tanglewood, July 6 to Aug. 22, and by guest artists. These events take the place of the Berkshire Symphonic Festival by the Boston Symphony, which has been cancelled for this season.

* * *

American Federation of Music members will cease making transcriptions on Aug. 1 for commercial and sustaining radio programs, James C. Petrillo, president, stated. Later he indicated that a compromise might be worked out.

* * *

Dimitri Shostakovitch has granted the first performance rights in this country of his Seventh Symphony to Dr. Serge Koussevitzky, who will present it at the Berkshire Music Centre in August. It was written during the Nazi siege of Leningrad in October, and premiered on March 1 at Kuybyshev. Toscanini will play the work early next season with the New York Philharmonic.

Travers and Hutcheson Play Concert for Service Men

Patricia Travers, young American violinist, appeared in recital with Ernest Hutcheson, pianist, on May 30 at the New York Public Library at a Victory Concert. The following day the program was repeated at the Metropolitan Museum of Art. Miss Travers played numbers by Corelli-Kreisler, Tchaikovsky, Robert Russell Bennett, Sibelius, Kreisler, Novacek, accompanied by Harry Franklin. Mr. Hutcheson was heard in Beethoven's Sonata Appassionata. The recital was broadcast over WNYC.

Marines Hear Jean Dickenson

Jean Dickenson, coloratura soprano; Leo Smit, pianist, and William Bowers, baritone, appeared recently at the Marine Barracks, Brooklyn Navy Yard, in a volunteer recital under the auspices of the concert division of USO-Camp Shows.

Photo by Handy & Boesser

PATRICIA TRAVERS GREETED BY MRS. PARKER O. GRIFFITH after the young violinist had been soloist with the Essex County Symphony at a "Music for Morale" concert in Newark, N. J., given in honor of Mrs. Griffith, founder and president of the ensemble. Miss Travers appears again with the orchestra under Artur Rodzinski in the Newark series.

Photo by Leo Choplin, Graphic House

LAWRENCE TIBBETT AT USO CONFERENCE
in Washington, D. C., where plans for the $32,000,000 War Fund Campaign of the organization, from May 11 to July 4, were discussed. With the Metropolitan Opera baritone are Maj. Harold M. Weeks, Army Air Corps, and Carleton Cameron, director, USO Mobile Service.

LUCILLE MANNERS,
soprano, is thanked by Colonel Cassius M. Dowell, Commanding Officer at Fort Dix, Monmouth, N. J., after the special concert given there by Miss Manners for the men in service.

JOSEPH SZIGETI,
violinist, with several members of his audience after his concert at Camp Marchfield, Calif., in May, under the auspices of the Concert Division of USO Camp Shows.

MUSIC GOES TO WAR

LIEUT. WESLEY ROBERTSON,
known to concert-goers as Ish-ti-Opi, Indian baritone, who is serving in the morale division of the United States forces.

SOLDIERS CHAT WITH YEHUDI MENUHIN
at Fort Custer, where 300 heard the violinist as guests of the Battle Creek Community Concert Association. The following day Menuhin gave a special recital at the recreation hall of the fort's hospital. During his recent tour he donated 18 benefit concerts for war relief and in camps, including three international broadcasts to Europe.

FABIEN SEVITZKY AND LIEUT. FRANKLIN MINER,
of the U.S.N.R., former manager of the Indianapolis Symphony. (Story on page four.)

THE LAURITZ MELCHIORS SHOW THEIR COLORS.
The heroic tenor of the Metropolitan Opera and his wife plant New York's first red, white and blue sky-scraper garden atop the British Empire Building as part of the British and American Ambulance Corps' nation-wide "Show Your Colors in Your Garden" campaign.

Photo by Freier

HELEN JEPSON HONORS AUTHOR OF NATIONAL ANTHEM.
The Metropolitan soprano and Borough President Edgar J. Nathan of Manhattan, before the portrait of Francis Scott Key, painted by C. W. Neale and shown at an exhibition of patriots' pictures at the Central Art Galleries, New York, for the benefit of scholarships in American citizenship at Barnard College.

RISË STEVENS AIDS SERVICE MEN.
The American star of opera and films, rehearsing The Moon Is Down with the composers Frank Loesser and Arthur Schwartz. Their song, inspired by John Steinbeck's book and play, was written for the Hollywood Victory Caravan Tour for Army and Navy Relief, in which Miss Stevens participated.

LATIN AMERICA SEASON CALLS ARTISTS FROM U. S.

D'Andria Presents Opera in Havana

(*Picture on page* 3)

Just returned from his fourth successful season of opera in Havana, Giorgio D'Andria related that, in becoming an operatic impresario, he has fulfilled an ambition which he had at the tender age of seven years.

"No fireman or policeman ever filled me with envy, even at that age," he declared with that smile which has calmed prima donnas and diplomatically soothed multifarious temperaments.

"No, indeed, when there were such fascinating things as grease paint and footlights, audiences apparently gone mad over artists and others of the hundred and one thrills that go to make up an operatic performance.

"My brother and two sisters sang leading roles with the opera company founded and made famous by Adolfo Bracale. My mother went along as chaperon. I was the official company mascot.

"Many a night I was put to bed on two chairs, backstage, for I refused to stay home. We toured Egypt, Greece and Turkey at the time and I can recall such noted artists as Bianchini, Cappeli, Lucenti, Bonci, Carpi, Battistini and others tipping me the equivalent of an American nickel for my 'services.'

"When I became eleven, I was promoted and, believe it or not, permitted to help in arranging the weekly casts. I seemed to have a flair for the work and I made up my mind to follow in the footsteps of my adored Bracale and become an impresario."

Twenty-five years later, as an impresario, Giorgio took over the territory served by the Bracale company, including Venezuela, Bogota, Puerto Rico and Havana and 1936 marked the third consecutive season in which he presented to the Americans on the southern continent such Metropolitan Opera artists as Zinka Milanov, Bruna Castagna, Jan Kiepura, Rose Bampton, Frederick Jagel, Leonard Warren and others. In the recent season at the Teatro Auditorium in Havana, Mr. D'Andria's National Grand Opera Company was given an exceptionally warm greeting by audiences, critics and the sponsoring Pro Arte organization.

"I was particularly fortunate," he said, "in securing artists of the highest calibre, among them Zinka Milanov, Helen Jepson, Jennie Tourel, Bruna Castagna, Frederick Jagel, Arthur Carron, Armand Tokatyan, Francesco Valentino, Nicola Moscona and Nino Ruisi. Compliments are also in order, and deservedly, for Giuseppe Bamboschek, my conductor, and G. Spadoni, assistant conductor as well as Armando Agnini, my capable stage director.

Meeting Wartime Budgets

"But I will take credit for keeping expenses well within the limits of today's exacting wartime budgets. Perhaps its my memory of those early nickels. It may be my long experience with meeting and overcoming emergencies. My wife tells me I'm as inventive as a woman with a hairpin.

"In any event, I prefer to attend to many of the details myself and I find I can manage very well without the usual quota of assistants—and their salaries."

Buenos Aires Opera Season Opens with Triple Bill

BUENOS AIRES.—The Teatro Colon season opened on May 25 with the traditional gala in celebration of Argentine Independence Day, with leading members of the government present. The bill included the premiere of a danced "stage poem," Salomon, by Arturo Luzzatti, with vocal soloists and chorus; Tchaikovsky's Nutcracker ballet, also choreographed by Margarete Wallman; and a revival of Puccini's one-act opera Suor Angelica, with Rachele Ravina in debut here as the heroine. Ferruccio Calusio and Juan Jose Castro conducted.

JORGE M. WHITE.

BRUNA CASTAGNA,
contralto of the Metropolitan Opera, is fulfilling operatic engagements in Mexico and South America. Before leaving New York, Mme. Castagna was soloist in Beethoven's Missa Solemnis under Toscanini.

Stein Books Artists For Two Hemispheres

Many Musicians Heard in North and South America

Edward Kane, young American tenor, will appear at the Teatro Colon, Buenos Aires, this summer, in The Magic Flute, The Bartered Bride, Tannhauser and in Bach's St. Matthew Passion under arrangements made by William L. Stein, Inc Mr. Kane is under the management of Ray Halmans. Mr. Stein this season arranged appearances for Mr. Kane in Philadelphia, Trenton and at the Brooklyn Academy of Music.

Through Mr. Stein's office the following artists were booked during the season:

Mario Berini, with the Havana Philharmonic and in concerts; Vera Bryner, in concert; Hans Busch, for the New Opera and Trenton Opera companies; Eugene Conley, with the New Opera Company; Dorothy Cornish, in concerts; Sebastian Engelberg, with the New Opera Company; Giulio Gari, in concerts; John Garris, with the Metropolitan Opera and concert appearances; Winifred Heidt, New Opera Company; John Herrick, in broadcasts over NBC and from the Radio City Music Hall; Marjory Hess in concerts; Florence Kirk, Martha Lipton, Ralph Magelson, Marshall Moss, Cynthia Rose, Rufus Smith, Jennie Tourel and Maurice Wilk, New Opera Company; Andzia Kuzak, and Marjorie Williamson, Trenton Opera Company; Oscar Lassner, Charles L. Wagner's touring company in Don Pasquale; Virginia MacWatters, semi-finalist in the Metropolitan Opera Auditions of the Air, for New Opera Company and other guest appearances; Alois Poranski, Brooklyn Academy of Music and New Opera Company; Martial Singher, leading French baritone for concerts in the Middlewest; Jess Walters, opera, concert and radio; Frances Watkins, Radio City Music Hall;

Mr. Stein is also acting as personal representative of Dr. Fritz Busch and Astrid Varnay, of the Metropolitan Opera.

Mexico Opens Music Festival

(*Continued from page* 3)

the last moment owing to the sudden illness of Bruna Castagna who, with Frederick Jagel and Zinka Milanov, had stopped off in this city on their way to fulfill opera engagements in South America. The performance was arranged practically on a moment's notice when it was found that the stars would be here for a day or so. But no one took into consideration the devastating effect of the Mexican altitude.

Faced by a growingly impatient audience, a Mexican contralto named Borbolla was persuaded to give up her orchestra seat and take the role of Amneris. Mme. Borbolla deserves the highest praise for having accepted so difficult a role on a moment's notice. The evening ended in a triumph.

Aida was superbly sung by Mme. Milanov, who was like a magnificent goddess in her jeweled gown. Rhadames found a sensitive, intelligent interpreter in Mr. Jagel, whose Celeste Aida caused the houses to reecho with "Bravos." Mexico hopes to hear these singers again, under more favorable conditions.

Tours—and Some Cancellations

The Ballet Theatre with its stars, Irina Baranova, Alice Markova and Anton Dolin, is playing a return engagement here at the Fine Arts Theatre. The ballet is being presented by the Department of Education.

The Daniels Concerts has just announced reluctantly that passport difficulties have cut short all possibility that we shall hear Artur Schnabel this month, as formerly announced. However, Ernesto de Quesada, director of the organization, is now arranging for Alexander Borovsky to take his place.

Among artists scheduled to appear here in future months, providing last minute red tape does not hold them up, are Marian Anderson, Lauritz Melchior, Claudio Arrau, Mischa Elman, Jascha Heifetz, Yehudi Menuhin and other notables in music.

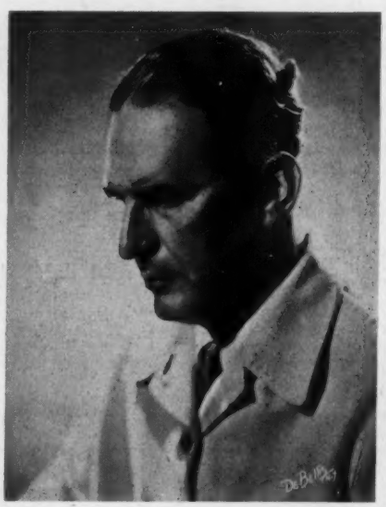

Photo by De Bellis
OTTO KLEMPERER

Toscanini to Open Philharmonic Season with Berlioz Novelty

In the opening concert of the New York Philharmonic season, next Oct. 7, Toscanini will conduct Berlioz's dramatic symphony, Romeo and Juliet, assisted by soloists and the Westminster Choir. The Philharmonic season ends with an uncut performance of Bach's St. Matthew Passion, under Bruno Walter on April 15, 16 and 18, 1943.

LEAH EFFENBACH,
Washington pianist, during her recent tour of South America. Miss Effenbach is now appearing in this country.

Music at Peace Table Urged by Clubs

(*Continued from page* 4)

sions drew attention to the call of President Roosevelt for "more music than ever" during the war. The membership moved to throw the full resources of the Federation behind the effort of the USO to bring ample musical and other entertainment to the army camps, and Mrs. Rueth described the formation of a new artists' bureau sponsored by the state group. Organizing programs for bomb shelters was also advocated in one resolution submitted.

It was recommended by the Federation board that all federated senior clubs during the war engage at least one of the musicians listed with the new bureau. The Federation, it was stated, has sent many radios, phonographs, records, and other musical equipment to camps.

John D. Anello, director of music in city social centers, led a song program by public school pupils for the convention. The Jenny Lind singers also gave a program and the Wisconsin Composers' Forum a demonstration. A musical program concluded the sessions; those appearing were Crystal Jensen, Ashland; William McNulty, Waukesha; John Fiasca, Milwaukee, and the Milwaukee Festival singers.

JUSTIN MCCARTHY.

Valter Poole Concerts Sell $300,000 War Stamps

Valter Poole, conductor of the Michigan WPA Symphony Orchestra, is presenting a series of Defense Concerts during the intermission of which Defense Stamps and Bonds are sold.

Since inaugurating the idea, more than $300,000 worth of stamps and bonds have been sold. Concerts have been given in 18 Michigan towns. On May 31 at Detroit Olympia Stadium, Paul Robeson, Marian Anderson and Olivia de Havilland appeared with the orchestra.

Arthur Pryor Passes

Arthur Pryor, 71, American bandmaster and composer, died on June 18 at his West Long Branch, N. J., home. Originally a trombonist, he was soloist with Sousa's band, making tours with the March King before assuming charge in 1902 of the band of his father, Samuel D. Pryor. For many years his band was a feature of the summer season at Asbury Park, N. J., and, during the winter at Miami, Fla.

Works by Eastman Musicians Applauded at Rochester

By WILLIAM KIMMEL

ROCHESTER, N. Y.—The most significant single factor in the recent development of American music has been the series of annual concerts and festivals of American music conducted by Dr. Howard Hanson at the Eastman School of Music. Since their inception in 1925, 519 compositions by 207 composers have been performed, many for the first time.

Celebrating its 21st birthday, the school devoted the entire twelfth festival to works by distinguished alumni and members of its faculty. Six concerts of choral, orchestral, chamber and ballet scores were heard—all by the present generation of American composers.

The series was opened by the Eastman School Choir and Junior Symphony, conducted by Herman Genhart and Paul White. Charles Vardell's Joe Clark Steps Out, based on Virginia mountaineer tunes, set a lively mood. Next came two works for solo voice and orchestra, Music by Harry Lamont, and Songs for a Rainy Night, by Gardner Read, the latter conducted by the composer; and Paul White's spirited, programmatic overture, Lake Spray. The chorus sang two unaccompanied Negro Spirituals, Listen to the Lambs by Dett and Aint That Good News? by William Dawson; and was heard in two pieces for chorus and orchestra, Hushed Be the Camps Today, by Robert Ward, and Blessed Are They by Kent Kennan, a first performance. Both were effective. Mr. Ward experimented successfully with a more original handling of the chorus. His Symphony No. 1, direct, concise, with fresh thematic ideas, though not too broad in conception, closed the program.

Faculty Scores Played

Tuesday night's concert by the Eastman School Senior Orchestra, under Dr. Hanson, was of works by faculty members. Following Hanson's Festival Fanfare, Gustave Soderlund's Festival, last movement of his symphony, made an effective concert piece. Wayne Barlow's Three Moods for Dancing are sharply contrasted movements—Neo-classic, Impressionist and Cubist—of careful workmanship and restrained taste. A small vocal ensemble joined the orchestra for Scenes from The Passion by Bernard Rogers—The Procession into Jerusalem, The Temple, and Gethsemane—excerpts from an extended work epic in conception, yet intimate in expression, with moving, effective climaxes achieved through a restrained use of large resources.

After a brief address by Olin Downes, the program concluded with Dr. Hanson's Symphony No. 3, which grows in effect with repetition.

Little Symphony Hearings

On Wednesday afternoon the Eastman School Little Symphony of Phi Mu Alpha, under Frederick Fennel, gave a program that suffered somewhat through length and lack of contrast in the works, prevailingly of the rhapsodic poem variety, despite moments of sincerity and superior workmanship. Contrasting with these scores by Homer Keller, George McKay, Robert Palmer, Hunter Johnson, Frederick Woltmann, James Ming and Edmund Haines, were Anthony Donato's finale from Divertimento for Orchestra, Allen McHose's fresh, spontaneous Oboe Concerto, Paul White's well-known Five Miniatures, and a lively Fantasy on cowboy tunes by Gail Kubik. The list closed with two well-written short pieces by Kent Kennan—Promenade and Il Campo di Fiore.

The concert on Wednesday evening by the Gordon String Quartet and Catharine Crozier, organist, was memorable for superb first performances of three quartets. That by Herbert Inch has a certain naturalness and inevitability—excellent music. The quartets of William Bergsma and Anthony Donato did not seem as mature nor uniformly balanced. Bergsma has an inventive imagination and fine sense of appropriateness in quartet writing. In Mr. Donato's work one was aware of a lyrical element that sought expression, though it is patterned on more austere contemporary models. Miss Crozier opened the program with the Variations on the Chorale Everyman by Edward Royce of the Eastman faculty.

Orchestral Premieres

Thursday night's concert by the Eastman-Rochester Symphony, under Dr. Hanson, included both premieres and established works. Among the latter were Burrill Phillips' Selections from McGuffey's Readers, music of refreshing charm and vitality; and Bernard Rogers' Once upon a Time, five exquisite miniatures after Andrew Lang, using subtle color values of the orchestra. Of Dr. Hanson's three Symphonies, the "Nordic" on repetition remains perhaps the most satisfying. It has a frank, direct quality combined with structural unity, epic breadth and lyric simplicity.

New works included Charles Vardell's Shelf behind the Door, a set of free variations on an old white Spiritual from the Appalachians, that may well become as popular as his Joe Clark Steps Out. A Concerto for Cello and Orchestra by David Diamond provoked much comment. The composer chose to use the top register of the cello almost exclusively. Not only are the rigorous technical demands severe for this part of the instrument, but the tone is too thin to be heard over the heavily scored orchestral part. Luigi Silva, of the Eastman faculty, gave a brilliant performance of this difficult score.

Ballet Program

The Friday night ballet program conducted by Dr. Hanson with choreography by Thelma Biracree was the most popular program of the week. Eight ballets in varying styles and characters were presented. Short mood pieces like Wynn York's Night Clouds, Kent Kennan's Night Piece, LeVahn Maesch's Dance and Wayne Barlow's The Winter's Passed contrasted with longer narrative ballets. Of the shorter works, those of York and Barlow were the most successful, both musically and choreographically. Typically American were Alex Wilder's Juke Box and William Bergsma's Gold and the Señor Commandante, the latter suffering from a rather weak story and a too crowded stage, although its music is some of the best of this young composer. Burrill Phillips' Step into My Parlor, with story by Thelma Biracree, is an amusing piece with delightful music. The program closed with Dr. Hanson's Merry Mount Suite, which, being essentially theatre music, achieves its greatest effect when presented as a ballet.

BALLET GROUP AT EASTMAN SCHOOL FESTIVAL

of American Music. Eight ballets, with choreography by Thelma Biracree, made up the final night's program.

Ward-Belmont Conservatory Presents Visiting Artists

Carroll Glenn, young American violinist, Kathryn Meisle, Metropolitan Opera contralto, and E. Robert Schmitz, pianist, were among the artists programmed this season on the concert calendar of Ward-Belmont Conservatory, Nashville, Tenn.

As part of the Fine Arts Festival on May 4 and 8, the Ward-Belmont Orchestra, Kenneth Rose conductor, gave a program which included the Bruch violin concerto in G Minor with Mary Gene Crain as soloist. For the Friday program the orchestra was heard in works by Rossini, Charles H. Hill and Elgar. The Ward-Belmont Glee Club, Sydney Dalton director, sang numbers by Deems Taylor, Brahms and Pergolesi as well as I Hear America Singing, Harvey B. Gaul's cantata for women's voices, with orchestral accompaniment and with Elizabeth Carey, soloist.

In partial fulfillment of the requirement for the music diploma, recitals have been given at the conservatory by the following students:

Elizabeth Carey, soprano, Paris, Ark.; Frances Pullias, pianist, Nashville, Tenn.; Jean Irma Johnson, soprano, Gary, Ind.; Dale Jellison, pianist, Junction City, Kans., Mary Nees, harpist, Beaumont, Tex.; Mary Gene Crain, violinist, Nashville, Tenn.; and Jane Sefton, pianist, Logan, W. Va.

Szwica Continues Teaching

Iser Szwica, voice teacher, will remain in New York City this summer to teach at his studio.

Photo by Robert M. Lewis

MARITA FARELL JOINS ARTIST ROSTER

of Boosey & Hawkes. Andrew Schulhof signs the Metropolitan Opera soprano to a contract on the 13th of the month, her lucky day.

Jacques Gordon Appointed to Eastman School Faculty

ROCHESTER, N. Y.—Jacques Gordon has been appointed director of the Eastman School of Music violin department, succeeding the late Gustave Tinlot, according to an announcement made by Dr. Howard Hanson, director of the school. Dr. Gordon and the members of the Gordon String Quartet, which he founded, have appeared at the school this season as visiting faculty members. He will teach at the summer session as well.

Percy Rector Stephens, Teacher of Many Singers, Dies

Percy Rector Stephens, 65, noted singer and teacher, died in his New York studio on June 16. He had been ill with pneumonia but apparently had recovered and had returned from the hospital.

Born in Chicago on Sept. 24, 1876, he was the grandson of John Stephens, a singer. At the University of Notre Dame, Mr. Stephens studied violin and composition and later voice with L. A. Phelps, Thomas Taylor Drill, Victor Capoul, at the National Conservatory and with Victor Harris. He made his debut as a vocalist at the Sunday Pops in Chicago in 1895, appeared also in oratorio in Albert Hall, London, as bass soloist and throughout this country in concert, opera and oratorio.

Mr. Stephens started teaching in Chicago in 1898 and later moved to New York. He formed and conducted the Schumann Club of New York, founded the American Academy of Teachers of Singing and was a former president of the New York Singing Teachers Association. He also belonged to the Bohemians. With Deems Taylor, he collaborated in choral arrangements, and he also wrote many articles on singing.

Among his pupils were Reinald Werrenrath, Paul Althouse, Dan Gridley, Lucy Gates, Lucy Marsh and Jeannette Vreeland. He married Miss Vreeland, who died in 1939.

At his request, the funeral was private, no services being held and flowers omitted. Two sons survive.

M. Wood Hill Score Played at Festival

Out of Doors, suite for string quartet by M. Wood Hill, was featured at the May 20 concert of the Spring Festival at the Manhattan School of Music. In five movements, it depicts dawn, morning, in the woods, intermezzo and festival. The Roth Quartet which plans to present the work in its repertoire at the Utah Music Festival, performed the suite.

Maganini Opera Premiered

Quinto Maganini's opera, Tennessee's Partner, was sung on May 28 in WOR's first American opera festival. Alfred Wallenstein conducted. Hardesty Johnson sang the title role. Others in the cast were Walter Preston, William Hargrave, Donald Dame, and Earl Roger.

Chicago's Symphony Ends 51st Year With Acclaim

By RENÉ DEVRIES

CHICAGO.—The Chicago Symphony Orchestra's fifty-first season came to a close with a gala concert attended by a capacity audience. The beloved Frederick Stock was greeted like a conquering hero and rewarded his admirers by the best reading of Brahms' first symphony that we have heard from him. The patrons' reaction was spontaneous and prolonged, men and women shouting their approval. It was a triumphal night for all concerned, including Franz Esser, who has been a member of the orchestra for the past fifty years and who was eulogized by President Edward L. Ryerson and presented with a silver plaque in appreciation of his long and valued service.

The last soloist, Yehudi Menuhin, created a stir by his marvelous account of the Brahms concerto for the Tuesday habitues and of the D major Paganini concerto for the Thursday-Friday subscribers. The Shostakovitch sixth symphony, introduced here by the Illinois Symphony Orchestra, received its first performance by the Chicago Symphony at the three final concerts registering immediate success due to its brilliant performance rather than to its content.

Horowitz in Recital

In his third Chicago appearance this year, Vladimir Horowitz was again confronted with a sold-out Orchestra Hall, whose 2,500 seats were inadequate to take care of all desirous to hear the eminent pianist. He played like a god and the audience was frenetic in its approval.

Nelson Leads Marshall Field Society

Any chorus conducted by Edgar Nelson stands solidly on its vocal resources, and the Marshall Field & Company Choral Society is no exception. In its 36th annual concert the chorus sang as veterans, though many of its members are new recruits. The society had the assistance of Jose Iturbi as piano guest artist, and his performance was as brilliant as the choir's singing.

Visiting and local choirs of high standard appearing here recently were the Augustana Choir of Rock Island (Ill.), the Chicago Association of Commerce Glee Club, the Chicago Christian High School and Alumni A Cappella choirs, the Casino Catholic Club. The Association of Commerce Glee Club was led to new victory by Herbert E. Hyde and had in Maria Kurenko the ideal soloist. Virginia Haskins, Chicago Opera soprano, proved an added attraction to the celebration of the Casino Club's 70th anniversary.

Gladys Welge and Oak Park-River Forest Orchestra

Conductor Gladys Welge has brought the Oak Park-River Forest Symphony Orchestra to a high artistic level, welding it together into a flexible, alert ensemble, which responds admirably to her dynamic beat. At its fourth and final concert, Miss Welge led the well balanced group in Moussorgsky's Night on a Bald Mountain, Debussy's Afternoon of a Faun and Herbert's American Fantasie, besides lending admirable support to the cello soloist, Ennio Bolognini, in the Saint-Saëns A minor Concerto.

(*Please turn to page* 16)

THE BELGIAN
PIANO-STRING QUARTET
OF COLORADO COLLEGE

Scores in New York Recital

New York Times — "There were integration and sensitivity in their performances. They played with a fine blend of poetry and power and with a regard for differences of style in the composers they undertook." *Howard Taubman*

New York World-Telegram — "Exhibited smoothly integrated style and technical aplomb. . . . Romantic and neo-romantic idioms found the Quartet in fluent mastery of ensemble essentials, besides offering fine scope of expressive delving."

New York Herald Tribune — "Except for an occasional forcing of tone in climactic passages, the quartet performed with technical mastery and a sympathetic timbre."

New York Journal-American — ". . . Deft workmanship and stylistic comprehension. . . . The tonal investiture was warm and attractive in quality and the emotional content disclosed with good taste. Smoothness and proportion . . . musicality and intelligence . . ." *Grena Bennett*

New York Sun — "Along with an unfailing musicianship, there was a praiseworthy oneness of style . . ." *Oscar Thompson*

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Photo by Adrian Siegel

EDWARD KILENYI SOLOIST WITH THE PHILADELPHIA ORCHESTRA, Eugene Ormandy conducting, in Beethoven's Emperor Concerto. The pianist played the work at three concerts, the first of which was broadcast over the transcontinental network of MBS.

Philadelphia Revels in Bach

PHILADELPHIA—The fourth annual Bach Festival was held at St. James' Church, under the sponsorship of the Philadelphia Festival Society, Henry S. Drinker, president, and James Allan Dash, musical director. The English texts and liberal editing of the contatas by Mr. Drinker were most helpful. Dr. Dash utilized to the fullest extent the 150-voice chorus; the Philadelphia Opera Orchestra; four vocal soloists, Frances Greer, soprano, Anne Simon, alto, John Toms, tenor, and James Pease, baritone; Robert B. Miller, harpsichord; and Thomas Matthews, organ.

On Friday evening the motet, Praise Ye the Lord, was the most enjoyable part of the program, not only because it was the first performance in Philadelphia but for the beauty of the singing, and Robert Miller's interesting orchestration of the accompaniment. The fugue from Cantata No. 27 was gloriously sung at the Saturday concert. The Trapp Family Singers sang the a cappella chorus of the motet, Jesu, meine Freude, very beautifully.

The highlight of the festival, to this listener, was the Mass in F. The chorus sang with a delicacy of nuance and choral tone that left little to be desired. The four soloists in their several arias and duets showed an understanding of the stirring music of Bach. And the orchestra deserves high praise for its beauty of tone and responsiveness to Dr. Dash. GERTRUDE MACBURNEY.

Carl Pascarella Assists Vermont Glee Club

MONTPELIER, VT.—Carl Pascarella, pianist, was assisting artist at the second concert this season of the Vermont Junior Glee Club. Mr. Pascarella played Bach's D minor toccata and fugue with admirable technic and interpretative skill. He also offered two Chopin numbers, the E major etude and B minor scherzo and had to add Lecuona's Malaguena as an encore. The scherzo was given a brilliant performance.

Mrs. Stephen Kelley sang numbers of Schubert, Rubinstein and others, and Prof. Edmond Furgiuele was heard in an aria from Il Pagliacci and Oley Speaks' Morning. Numbers by the club included excerpts from Haensel and Gretel and The Magic Flute, a Mendelssohn number and an Italian folksong, Tiritomba.

N. N.

Madrigal Society Hears Artists at Luncheon

Mildred Dilling, harpist, Dr. John Warren Erb, David Mannes and Mrs. Catherin Flynn, president of the New York branch of the American Pen Women, addressed the final luncheon of the season of the New York Madrigal Society. Guest artists were Vladimir Padwa, pianist, and Cote Vandermark, Dutch soprano, introduced by Marguerite Potter, founder and managing director of the concert division of the society. Hendrik Endt, former accompanist for Yehudi Menuhin, was the soprano's pianist.

Rotarians Hear Wittgenstein

Paul Wittgenstein played for the 179th district conference of Rotary International at Swarthmore, Penna., presenting several works arranged for left hand alone by the pianist himself.

Janet Fairbank in Play

Janet Fairbank, Chicago Opera soprano, is playing the part of Lydia in Skylark this summer with the Belfry Players of Williams Bay, Wis. The role was done in the New York production by Gertrude Lawrence.

Photo by Bruno of Hollywood, N. Y.

MARGARET DAUM, lyric roprano, has signed her third consecutive contract to broadcast with the Gus Haenschen Orchestra over the Detroit radio.

JUILLIARD MUSICAL FOUNDATION

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2. Applicants should have graduated from high school, or from an equivalent school.
3. Applicants should be endorsed by their teachers and schools.
4. Applicants should furnish evidence of marked talent.
5. Applicants should be over sixteen years of age and under twenty-five, with the following exceptions:
   (a) Men singers may be between the ages of 16 and 30.
   (b) Applicants in Composition may be between the ages of 16 and 30.
   (c) Applicants in Conducting may be between the ages of 16 and 30.
   (d) Applicants in Flute may be between the ages of 16 and 30.

The Fellowship examinations will be held in New York City between September 20 and October 5, 1942. Applications must reach the school before July 1, 1942.

A few Juilliard Scholarships in Orchestral Instruments will be awarded by the Graduate School for study in the Institute of Musical Art of the Juilliard School of Music.

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THE JUILLIARD GRADUATE SCHOOL

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N. Y. Concerts War Benefits Add Dramatic Color to Closing Weeks of the Season

The concert season in New York has been prolonged into the late Spring, partly owing to many concerts for war fund purposes. A number of noted artists have given their services in aiding the campaign of the United States Treasury in its sale of bonds and stamps, the USO, Red Cross and British and Russian war work.

Among late season events in the chief Manhattan auditoriums were also many recitals, as well as interesting orchestral lists and concert versions of operatic scenes.

Busch Chamber Players' Finale

The third and last concert of Adolf Busch's Chamber Music Players took place at Town Hall before an audience which crammed the place and gave the players a prolonged series of ovations.

The first half of the present program held Bach's B minor Suite and E major Violin Concerto, with Mr. Busch playing the solo part in the latter. The second offered the E flat Piano Concerto (K. 271) of Mozart, played by Rudolf Serkin, and Beethoven's Grosse Fuge, performed by the strings of the ensemble.

As before, it was the relishing zest of the performances, the joy of making music for its own sake, rather than feats of superlative brilliancy, which carried away the gathering. In the Suite the flute part was taken by the admirable John Wummer. Mr. Serkin's playing in the seldom-heard early Mozart concerto revealed his customary rhythmic quality and technical address.

Belgian Piano-String Quartet Bows

The Belgian Piano-String Quartet made its first New York appearance at the Town Hall in an afternoon concert. Its members, G. Mombaerts, piano, Albert Rahier, violin, C. Foidart, viola and J. Wetzels, cello, came to this country from Belgium a couple of years ago, and are associated with Colorado College. They have toured in the west and south.

For their debut on the Atlantic seaboard the players undertook Schumann's E flat Quartet, a quartet dedicated to them by a compatriot, Jean Absil, and Gabriel Fauré's in C minor.

Their playing of the first work was smooth in its unity of ensemble, and gave evidence of careful collaboration and rehearsal. In some passages Mr. Foidart's excellent viola came into prominence.

A much more enlivening performance, however, was that of the Absil quartet, which the players interpreted with missionary zeal. Written in a highly dissonant modern idiom, it has four movements, the third, entitled Fileuse, with a more or less conventional "spinning wheel" accompaniment.

As a closing work, the quartet of Gabriel Fauré was applauded by the friendly gathering.

Malcuzynski's Debut

Not every artist is so fortunate in his background as Witold Malcuzynski, the young Polish pianist who made his New York debut in a recital at Carnegie Hall under the patronage of the Polish Ambassador. A prizewinner in Warsaw, he was also the last pupil of Paderewski. He played, it is said with great success in Europe and then had a series of hairbreadth escapes from the Nazis, till he finally made his way to South America. He was heard in Buenos Aires with acclaim and enlisted the lively interest of Yehudi Menuhin. There was virtually everything to predispose in his favor the large audience which gathered to hear him. His reception was very cordial.

Mr. Malcuzynski appears to be an emotionalist, yet not always a player who gains his effects by convincingly emotional interpretation. His performance of the Beethoven Appassionata Sonata had physical vigor, but lacked a strong underlying conception. In Chopin he exhibited only an intermittent sense of color and of architecture. The B flat minor sonata, though not consistently so, was perhaps his most unified achievement, though here, as elsewhere, his touch was variable. Later concerts may show his abilities in more favorable light when he has conquered nervousness.

Mahler Leads Doctors' Orchestra

A sick person would have felt at ease in the Town Hall on May 8. Doctors and dentists occupied every seat and filled the stage. About 65 of them formed an orchestra and, under the leadership of Fritz Mahler gave a program such as one might hear any week in Carnegie Hall. It offered Weber's Euryanthe Overture, Beethoven's Second Symphony, the Prelude and Dance, Op. 25, by Paul Creston, Haydn's Cello Concerto in D and Tchaikovsky's Marche Slav. The soloist in the Haydn came from the Philharmonic-Symphony, Joseph Schuster, its first cellist.

The Doctor's Orchestral Society and Mr. Mahler get together to perform an artistic task for the love of the thing. There is every reason that their efforts, if not on the highest plane of virtuosity, should command respect. The lively applause seemed to indicate that they did.

15-Year-Old Pianist Appears

Anley Loren, a young lady of fifteen, who gave an elaborate piano recital at the Town Hall, would have been better advised to postpone her public appearance till she has further ripened. Just now she has extremely fleet and accurate fingers and a great deal of driving energy. These qualities she applied in forcible manner to Bach's A minor English Suite and the D major Prelude and Fugue from the first book of the Well-Tempered Clavier; Scarlatti's A major Sonata and Beethoven's early sonata in C major, Op. 2, No. 3. Schubert, Brahms, Chopin and Debussy were other composers figuring on her program. A large audience applauded her with warmth.

HERBERT F. PEYSER

Marian Anderson's Final Recital

Marian Anderson was greeted by a full house at Carnegie Hall and reaped a rich measure of favor for her singing of numbers by Haydn, Handel, Schubert, Franck (aria from Redemption) Mittler, Griffes, and a group of arranged spirituals. Franz Rupp furnished piano accompaniments of high refinement.

The Branscombe Choral in its 8th annual spring concert in Town Hall, under Gena Branscombe, presented Prayer for Song (a first performance), by Miss Branscombe. A large audience responded warmly to works by Debussy, Gounod, Dvorak, Tchaikovsky, and Deems Taylor. Arthur Kent, Metropolitan Opera baritone, sang also with full-bodied voice and virtuosity. Louise McDowell was the accompanying artist.

The Galimir Quartet, Felix Galimir, Adrienne Galimir, violinists, Lotte Hammerschlag, viola, and Arthur Winograd, cellist, appeared for the first time in Town Hall in an entire recital. This ensemble has frequently been heard in first performances with different organizations, and last season contributed to the festival of The International Society for Contemporary Music. The program included Mozart's G major Quartet, Alban Berg's Lyric Suite and the Debussy Quartet. Their playing was marked by a careful understanding of the scores, and refinement and sensitivity in phrasing.

The Arvid Samuelson A Cappella Singers, directed by Arvid Samuelson founder, presented miscellaneous works at the Carnegie Chamber Music Hall. The chorus, well-trained, at times achieved brilliant tonal effects and sweeping climaxes. Incidental solos were by Mildred Norseen, and Marjorie Samuelson, sopranos; Stephen O. Fitch, baritone. The solo voices blended admirably with the chorus. The unusual quality of Miss Norseen's voice was particularly appealing.

Edith Montlack in Piano Works

Edith Montlack, pianist, returned to Carnegie Chamber Music Hall to present works by Gluck-Friedman, Bach, Beethoven, Chopin, Schumann, Liszt transcriptions, and the Strauss-Schuett Paraphrase on Tales from the Vienna Woods. Miss Montlack displayed marked artistic temperament. In the Chopin group her interpretations were not only sensitive, but emotional warmth and poetic phrasing were also evident. The young pianist was warmly received by the audience.

Violette and Helen Coffer-Chantal, French duo-pianists, were warmly greeted at the annual Soirée of the Cercle Français, sharing a program with Renée Maeterlinck at New York University. The Red Cross and French refugee children benefitted from the performance. In two groups the Misses Coffer-Chantal offered numbers by Dubois, Debussy, Gounod, Chaminade, Ravel and Saint-Saëns.

Piatigorsky Charms on the Cello

A benefit recital for the American-Russian Committee for Medical Aid to the U.S.S.R., Inc., was given at Town Hall, by cellist Gregor Piatigorsky. He charmed and uplifted hearers, through his devoted musicianship, his technical and tonal mastery. Accompanied impressively by Valentin Pavlovsky, the recitalist played superbly in sonatas by Beethoven (A major, Op. 69) and Rachmaninoff (G minor, Op. 19), Stücke Im Volkston, by Schumann; the Schubert-Cassado Allegro Grazioso; the Stravinsky Aria; Nocturne, C sharp minor (posth.) by Chopin-Piatigorsky; a delightful Gavotte by Isidor Achron (first

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FALL TERM OPENS OCTOBER 1st

Circulars on Request

GREGOR PIATIGORSKY

has been appointed instructor of cello at the Curtis Institute of Music, Philadelphia, a post formerly held by the late Emanuel Feuermann. Mr. Piatigorsky made his last New York Town Hall appearance of the season in a concert for the benefit of the American-Russian Committee for Medical Aid to the U.S.S.R.

performance); and Largo and Allegro Vivo by Francoeur.

Departing from the usual routine of piano programs, Grace Castagnetta's recital at Town Hall offered a series of improvisations on themes suggested by the auditors, as well as Bach's C minor Partita, Mozart's D minor Sonata (K. 576) a Chopin group, Dechevow's The Rails, Vianna's Miniatures (Sobre Temas Brasileiros) and Balakireff's Islamey. The young pianist showed a deeply musical nature of uncommon intelligence, with a highly trained interpretative sense and subtle and polished command of the keyboard.

Maria Kant, Swiss contralto, made her debut in Carnegie Chamber Music Hall in a matinee program which listed five excerpts from Schubert's Winterreise, three 18th century airs with Lois Wann playing the oboe obbligati and some English and French songs. Miss Kant, wife of Dr. Kurt Glaser, Chinese art authority, sang with refinement and a good sense of style. Particularly notable was her command of the softer passages. Taste and warmth of interpretation were other facets of her work. Paul Ulanowsky gave sympathetic accompaniments.

Opera in Concert Form

At the Concert Theatre, Laszlo Halasz led a chamber orchestra and a group of singers in the second act of Mozart's Don Giovanni. Halasz succeeded in giving life and artistic verity to the music, even without the aid of costumes and scenery. Jess Walters was admirable as the Don, as was Gerard Pechner as Leporello. Felix Knight scored with polished delivery and silvery timbre in his tenor aria, Il Mio Tesoro. Carlos Alexander did Masetto and the Commendatore. Maria Maximovitch sang Elvira's measures with fire and artistry. Anna Roselle revealed her experience and fresh, powerful tones as Donna Anna. Margit Bokor's sparkling voice was well suited to Zerlina.

The orchestra played also Rossini's La Scala di Seta Overture and Wagner's Siegfried Idyll.

An abridged version of Gluck's Orpheus and Eurydice, in concert form, was presented in English on another program by the Concert Orchestra under Mr. Halasz, before an enthusiastic audience. Amy Ellerman in the role of Orpheus delivered her arias with notable tone and enunciation. Her conception of the part was restrained and held the requisite pathos. Harriet Henders sang with dictinction and understanding of style. Margit Bokor's Amor was offered with charm. Mr. Halasz conducted sympathetically and gave added enjoyment by his reading of Schubert's second symphony.

Youth Orchestra Aided by Szigeti

The New York Youth Orchestra, formerly sponsored by the NYA, gave a concert in Carnegie Hall, assisted by Joseph Szigeti, and with Max Goberman conducting. The U. S. Treasury Department and the hall jointly sponsored the event, and proceeds went to the former. Mozart's Nozze di Figaro Overture had spirit and delicacy, and the Tchaikovsky Fifth Symphony was played with warmth and ensemble smoothness. The climax of a worth while program came with Szigeti's lofty and stylistic playing of the Brahms Violin Concerto, which resulted in a lengthy ovation for soloists and orchestra.

Caterina Jarboro, Negro soprano, appeared in a second Town Hall recital under auspices of the National Association for the Advancement of Colored People. Miss Jarboro once more proved her exceptional qualities of voice and interpretation, in Beethoven's Ah, Perfido, airs by Scarlatti, Handel, Gluck, Gounod (Queen of Sheba), Verdi (O Patria Mia) numbers in English, the Cry of Brünnhilde, and a cycle by Vincenzo Davico, Cinq Chants d'Orient. Paul Ulanowsky furnished subtle piano accompaniments.

I.S.C.M. Fetes the Bartoks

Many distinguished musicians gathered at the MacDowell Club, to honor Bela Bartok and his wife, Madame Ditta Pasztory-Bartok, at a reception given by the United States Section of the International Society for Contemporary Music. Three widely diversified works of Mr. Bartok were presented: second Rhapsody for violin and piano, played by Eric Simon and Mr. Bartok; Four Pieces for Two Pianos played by Mr. Bartok and Madame Bartok; and Contrasts for Viola, Clarinet and Pianoforte with Eric Simon, Rudolf Kolisch and Mr. Bartok participating.

Selma Mednikov, an associate instructor in piano at the Juilliard School, gave her first New York recital in Carnegie Chamber Music Hall. Miss Mednikov, who has been soloist with orchestras, listed works of Bach, Beethoven, Ravel, Medtner, Granados and Stravinsky, all offered with technical resource, poise and emotional understanding. Clarity of style and command of nuance were also revealed by the newcomer, who was warmly received.

Lillian Sharp, concert and operatic soprano from Ohio, offered two Handel airs, Mozart's Allelujah, Lieder and some French and English numbers at her Town Hall debut. A naturally appealing voice, innate taste and an understanding of style were disclosed in her singing. Attractive in stage appearance, the newcomer's best Lieder work was done in the lighter and sentimental songs.

Helen Teschner Tas Plays with N. Y. Orchestra

Helen Teschner Tas, played Mozart's violin Concerto in D when she appeared with the New York City Symphony at the Brooklyn Museum under the direction of Frank Foti. Miss Tas successfully projected the eloquent music in a true Mozartean style. Other works played by the orchestra under the authoritative baton of Frank Foti were the Oberon overture by Weber, Brahms' Variations on a theme by Haydn, Liadoff's Enchanted Lake and Enesco's First Roumanian Rhapsody.

Verve and understanding marked the playing of Ruth Bradley, pianist, in the last in the series of concerts for the scholarship fund of Mu Phi Epsilon at Steinway Hall. Goossens' elaborate Kaleidoscope, Franck's Prelude, Fugue et Variation, Chopin's Fantaisie, and a group by Scriabine were given with sincerity and sensitiveness. Works by Soler, Couperin, Mozart, Bauer, Copland were accorded intelligent reading.

The Russian basso-cantante, Sidor Belarsky offered a program by composers of his native country in his Town Hall recital. The numbers ranged from arrangements of folksongs to works of contemporary Soviet composers. Mr. Belarsky's voice is rich and he is able to capture the characteristics of the Russian songs with ease. Ivan Basilevsky accompanied the singer admirably.

New York College Graduation Held During Afternoon

Because many students come from localities where dimouts are in effect, the sixty-fourth annual commencement exercises and concert presented by the New York College of Music were held at Town Hall at 5:30 on June 17. Carl Hein, director of the college, presided and awarded diplomas, certificates and testimonials.

The program included the first movement from Dvorak's Op. 81 Quintet played by Robert Kurka and Gabriel Gruber, violinists; Calvin Sieb, violist, Gabor Rejto, cellist, and Suzanne Hohenberg, pianist; Norina's aria from Don Pasquale, sung by Judith Glenn; the first and third movements from Schubert's Op. 120 piano sonata, played by Gerda Herz; the first movement from Mozart's A major violin concerto, by Seymour Wakschal; Griffes' Barcarolle, by Hasha Saks, pianist; Eboli's aria, from Don Carlos, sung by Mary Kalmer, with Prof. Greta Schoenwald at the piano; two Sarasate numbers, by Norman Greenhouse, violinist; and Liszt' Hungarian Fantasy by Lotte Landau with Leslie Hodgson at the second piano. Mr. Hodgson also made an address. Otto Herz was the accompanist for the program.

A recital was given by David Uchitel, viola, and Uarda Hein, pianist, assisted by Michael Balemones, clarinet, at the College.

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BOSTON: Spring Calendar Includes Novel Orchestral Hearings

By IRVING SCHWERKE

BOSTON.—The season had no concert more winning than the last of the series by the Boston Civic Symphony. Conductor Joseph Wagner had arranged a pleasure-giving list. It included a Dance Suite by Spencer Norton; Bernard Rogers Soliloquy for flute and orchestra; Arthur Benjamin's Overture to an Italian Comedy; Delius' Piano Concerto, and Grainger's Spoon River, Colonial Song, and Gum-Suckers' March. The Delius Concerto is exciting by itself, but when you have Percy Grainger at the piano, it is no wonder people applauded and cheered. Grainger was also appreciated as conductor of his works. At the end, in honor of members of the orchestra now in service, Sousa's Stars and Stripes Forever was played.

Excellent Oratorio

Dr. Thompson Stone's conducting of the 881st concert by the Handel and Haydn Society, in Kodaly's Psalmus Hungaricus and Verdi's Manzoni Requiem, was an outstanding event. I like the man's communicative spirit, the throbbing eloquence he infuses into his orchestra and chorus. He is also magnificent at building up choral climaxes. The soloists were Mobley Lushanya, soprano; Winifred Heidt, contralto,—an opulent voice; Donald Gage, tenor, and Elwyn Carter, bass.

Symphony Season Closes

The last concert in the regular series of the Boston Symphony witnessed a marvelous demonstration for the organization and its admired conductor, Serge Koussevitzy. The audience gave them an ovation that lasted fourteen minutes and twenty-two seconds by actual count. A huge wreath, festooned with gold ribands, was brought to the podium; salvos broke out anew, and the ovation went on for seven minutes more.

The musical fare of this memorable evening first presented Vaughan Williams' wonderful Fantasia on a Theme by Thomas Tallis for double string orchestra. Debussy's music of loneliness, Prelude à l'après-midi d'un Faune, and Ravel's music of the Frenchman who was never alone, Daphnis et Chloé (second suite), followed. The Ravel was vociferously applauded. The remainder of the evening went to Tchaikovsky's Fifth Symphony. This, too, brought down the house.

AFTER THE PERFORMANCE OF VERDI'S REQUIEM

by the Handel and Haydn Society in Boston, Mobley Lushanya, soprano, second from left, Winifred Heidt, mezzo-soprano, and Dr. Thompson Stone, conductor, right, were visited backstage by Ettore Verna, teacher of both soloists. Miss Lushanya flew from Detroit to sing in the work.

The Pension Fund Concert of the Boston Symphony was an exceptional event, enlisting the Harvard Glee Club, Radcliffe Choral Society and the orchestra, under Koussevitzky, in the Bach Magnificat in D and the Beethoven Ninth Symphony. The vocal soloists were Zina Lisichkina, soprano, Anna Kaskas, contralto, Wiliam Hain, tenor, and Julius Huehn, bass, with Putnam Aldrich at the harpsichord, E. Power Biggs as organist, and Louis Speyer playing oboe d'amore obbligati. The matinee was a great success, with a capacity audience lending rapt attention to readings of great impressiveness. The vocal soloists distingushed themselves.

New Concertos

The first performance of Lopatnikoff's Concerto for Violin and Orchestra, op. 26, by the Boston Symphony, Koussevitzky conducting, Richard Burgin, soloist, was a signal success for the young composer. The work is in three movements, Allegro, Andante, Allegro con brio, and being "modern," it is, of course, terrifyingly difficult. It is marked by many individual traits and colors. Each movement is effective in its way, but my taste would be given to the Andante, which creates an enveloping atmoshpere of singular charm and repose. The composer was called to the platform to receive his share of the acclaim. Mr. Burgin played the solo part as if unaware of any difficulties in it.

At its 21st concert the Boston Symphony was assisted by the Cecilia Society Chorus, Arthur Fiedler, conductor. After a soaring interpretation of the Concerto in D minor for orchestra with organ, by Vivaldi, Dr. Koussevitzky gave the Symphonie de Psaumes, by Stravinsky; Choros No. 10, by Villa-Lobos; and Prometheus, by Scriabin. Listeners must inevitably have found the Stravinsky impregnated with considerable emotion; the Villa-Lobos thrilling to the senses; the Scriabin a rare heyday for the intellect.

Bach's Brandenburg Concerto No. 3, in G major, opened the 23d program of the Boston Symphony. Koussevitzky has a particular affection for this music and brought every measure of it home to the audience with all the persuasive power at his command.

The Concerto for Viola and Orchestra, op. 28, by Nicolai Berezowsky, had its first Boston hearing. Louis Bailly was the soloist. The composer *se tire d'embarrass* by doing a lot of burlesquing, or trying to be romantic. Berlioz's Harold in Italy, with Mr. Bailly again as viola soloist, was a strangely refreshing adventure. Apart from the enjoyment of a Berlioz score, performing this great Frenchman shows people where so much of what we call modern music got its start.

Djanel in Carmen

I had seen Lily Djanel's Carmen at the Paris Opéra-Comique, and was delighted to observe that America, too, is responsive to it when the Metropolitan Opera visited this city. It is, all in all, quite unusual with its psychological verity and many telling histrionic touches. Both the public and the press gave Mme. Djanel an ovation. Licia Albanese, as Micaela, actually succeeded in making that role plausible. The high note with which she ended her aria brought cheers. Raoul Jobin, as Don José, gave me the feeling that he had a grudge against the part. Leonard Warren, as Escamillo, was appreciated by a large coterie. Thelma Votipka, as Frasquita, disclosed a lovely voice and excellent singing. Others in the cast were Helen Olheim as Mercedes, George Cehanovsky as Dancaire, De Paolis as Remendado, Norman Cordon as Zuniga, and Wilfred Engelman as Morales. Sir Thomas Beecham conducted with his wonted grace and suavity.

San Carlo Opera in N. Y. Series

Following the eleven-day New York season, which set a new record for the Center Theatre performances, Fortune Gallo will present members of his San Carlo Opera Company at the Watergate, Washington, D. C., during August. With 400 seats less this year in the New York theatre, more than 50,000 heard the company.

Mr. Gallo said that this year's tour found interest in opera growing steadily throughout the country. The company appeared in California during the first "raid" scare and attendance failed to come up to expectations because of the blackouts and the rulings preventing aliens from leaving their homes. In Vancouver, the only Canadian stop this year, large audiences were reported. The company continued its visits to Bloomington, Ind., where the Metropolitan Opera was heard for the first time.

New artists presented by Mr. Gallo were Eugene Conley, tenor, Grace Panvini, coloratura soprano, Dorothy Kirsten, soprano, who was heard only in Washington and New York, Elizabeth Wysor, contralto, and Gertrude Ribla, soprano.

Coe Glade scored again in opening the New York season as Carmen with Sidney Rayner as Jose, Mostyn Thomas, Escamillo and Miss Kirsten as Micaela. Miss Ribla impressed in her debut as Santuzza, and Miss Kirsten as Nedda showed both vocal ability and personal charm. Mr. Conley, in the title role of the English Tales of Hoffmann, sang brilliantly and Miss Panvini was greeted in the taxing part of the Doll. Mobley Lushanya as Aida sang and acted expressively, and as Leonora in Trovatore, added to her laurels. Miss Wysor's rich contralto and admirable stage work were other highlights. Mr. Conley, Lucille Meusel and Ivan Petroff headlined the Traviata performance. The two men singers with Miss Panvini were notable in Rigoletto. Carlo Peroni conducted, with Angelo Canarutto as associate.

D. N. T.

DONALD DICKSON,

American baritone, was guest soloist recently on the Pause That Refreshes CBS program with André Kostelanetz' Orchestra and Albert Spalding, violinist and master of ceremonies.

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Two Violins in One Home Make for Stability

FAMILY CONFERENCE. Ruggiero Ricci at work in his apartment in New York while his wife, formerly Ruth Rink of Edinburg, Illinois, herself a violinist, looks on.

By ROSALYN KROKOVER

Most professional musicians and critics are resigned to the worst when they have to attend a concert by a wonder child. Chances are that even if the child does show talent, he will not develop sufficiently throughout the years to fufill his promise. Witness the parade of youngsters of yesteryear, and see if more than five or six are remembered today.

But the fact remains that a number of famous instrumentalists *did* start as prodigies. Thus, while the music-lover is prepared for the worst, he generally attends the concert—for the first fifteen minutes at least—in the hope that another Kreisler or Hofmann may be forthcoming. After that he may depart, muttering to himself.

Nobody left at Ruggiero Ricci's debut recital at Carnegie Hall, in November, 1929, though. He was nine years old at the time, but his fame had preceded him. New Yorkers had heard him the previous month, when he played the Mendelssohn Concerto with the Manhattan Orchestra under the late Henry Hadley. Critics hailed him as a virtuoso who had "everything," including a maturity that was incredible in so young a child.

Growing to Maturity

From that point it was only a question of waiting to see if adolescence would stunt his artistic growth, as it has with so many other promising talents. Ricci survived the crucial age. Today, at 22, a married man, he returned to the same hall—Mecca Temple—on May 17 to play the same concerto with Albert Stoessel and the Juilliard Orchestra in a war relief benefit. The Mendelssohn is a sentimental gesture, for Ricci knows virtually every violin concerto in the standard repertoire; and quite a few not in that category. He has had several works dedicated to him, including Henry Brandt's concerto. He recently unearthed a violin concerto by the Russo-Armenian composer, Khachaturian, and will play it as soon as the orchestral parts arrive from the other side.

Active in War Work

Ricci is very modest, very quiet, does not talk much; thinks before he speaks. Like most of his confreres, his energies are turned toward war work, and he is doing all he can in that direction. Already he has played twelve benefits since Pearl Harbor, and is planning a tour for the USO. But of that he does not say much, claiming that he is fit to talk only about music and especially about violin playing, of which he has many theories. He hopes to write about them in the near future.

The violinist's home is a chamber musician's paradise. Recently married, his wife, an excellent violinist, was also a Persinger pupil. She also plays the piano, and together they read through sonatas and other piano-violin literature. Scattered throughout the household are scores, parts and records. When Ricci's brother walks in—lo! a trio. Mr. and Mrs. Ricci are not the ones to interfere with the course of true love, but they hope that when their brother marries, it will be a violist. Need one state why?

Montreal Festival Led by Beecham

MONTREAL.—Sir Thomas Beecham for the second year galvanized the Montreal Festival with his exceptional personality and musical gifts. The program was a widely representative one, including choral, orchestral, chamber and operatic lists. Audiences were again of large size and profuse in their appreciation.

Opening auspiciously with a performance of Dvorak's Stabat Mater at the College Chapel of St. Laurent some thirty miles outside of the city, the conductor led Les Disciples de Massenet and the Orchestra of the Concerts Symphoniques in a performance of marked effectiveness.

Solo roles in the Czech choral work were sung by Rose Dirman, soprano; Anna Malenfant, alto, Kenneth Neate, tenor, and Robert Nicholson, bass. They deserved approbation for the skill with which the content of the work was grasped. The orchestral item sharing the program was Mendelssohn's Italian Symphony, in an effervescent and tonally clear reading.

The second of the concerts in the chapel undertook the Brahms Requiem, which was ambitious, for the rather small forces utilized—the Elgar Choir and the festival orchestra, somewhat reduced this year, because of the demands of the war. Miss Dirman and Mr. Nicholson had the taxing solo assignments, both being well equipped. On the same list were heard the Prague Symphony of Mozart, and En Saga by Sibelius. Sir Thomas gave scintillant accents to these works.

A chamber music program offered a resident quartet a chance to be heard in this medium when the McGill String Quartet, assisted by Betty Humby, English pianist, performed the Schumann Quintet. Miss Humby also played Chopin works with a decided flair. She was heard again in the orchestral concert in His Majesty's Theatre, when Mozart's Piano Concerto in C minor had delightful treatment. The charm of the program was further increased by a performance of Prokofieff's Peter and the Wolf, with the text spoken in French by Ludmilla Pitoeff, excerpts from Delius' Hassan score, a suite from Virgil Thomson's ballet, Filling Station, and Tchaikovsky's Francesca da Rimini. Beecham's conducting of this concert made a deep impression.

The real *clou* of the festival was, however, the performance of Romeo et Juliette at the St Denis Theatre, with a cast including a trio of Metropolitan Opera singers, the settings being by Richard Rychtarik, and the staging designed by Dr. Herbert Graf. Leading roles were sung by Stella Andreva, Raoul Jobin and Norman Cordon, assisted by Montreal vocalists.

The feeling for style which Sir Thomas has shown in dealing with such familiars as Faust and Carmen was here in evidence to a superlative degree, making a score which is usually considered a lesser one of its composer come to new and compelling life. The audience filled the theatre for this event, and there was great enthusiasm for the work of the singers and conductor.

G. DE B.

Enid Hellman Passes

Enid Hellman, young coloratura soprano, died recently in New York after a brief illness. In 1938 she was awarded second place in the Chicagoland Music Festival. The following year she won a Juilliard Fellowship. She had been soloist with the Wisconsin Symphony Orchestra, the New York City Symphony, and in many radio programs.

Washington Starlight Chamber Series Augmented

WASHINGTON, D. C.—Backed by the solid success of last summer's first series of Starlight Chamber Music Concerts at the shell in Meridian Hill Park, C. C. Cappel will inaugurate his second season on June 18. This summer's chamber music festival will benefit for the first time from the distinguished patronage of Elizabeth Sprague Coolidge. Mr. Cappel announces that the price of the seats will not be raised and that the season will be extended to cover two months, instead of six weeks. The season will be opened with the Horace Britt Sextet. Following this will come the Pro Arte Quartet, American Ballad Singers, Belgian Piano-String Quartet, Martha Graham Modern Dance Group, Coolidge Quartet, Ralph Kirkpatrick, a trio consisting of Brosa, Evans and Gunnarson and, for the closing concerts, the Tanglewood Quartet, assisted by J. M. Sanroma, pianist. The same groups will be heard on Monday and Thursday nights, but in different progams. As last year, the music wil be amplified.

GUSTAV KLEMM.

Haarlem Philharmonic Concludes Season with Musicale

The fifth and concluding musicale of the season of the Haarlem Philharmonic Society, Mrs. Luther Cleaveland Bisselle, president, had as assisting artists Carlos and Marjorie Call Salzedo, harpists; Rene Le Roy, flutist; Janos Scholz, cellist; and Josephine Tuminia, coloratura soprano of the Metropolitan Opera. Miguel Sandoval was at the piano for Miss Tuminia.

MacGregor Exhibits Paintings

Willard MacGregor, concert pianist and member of the Kraeuter Trio, is also a painter. Last month he exhibited some of his drawings, watercolors and crayons at the Artists of Today Gallery in Newark, N. J.

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"Dr. Kindler was accorded the most magnificent ovation in the history of the Proms."—Toronto (Ont.) *Globe and Mail.*

A few engagements still available for 1942-43

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Premiere of American Opera Features Spartanburg Festival

A Tree on the Plains, by Ernst Bacon and Paul Horgan, Sounds Note of Hearty Simplicity

By Henry Cowell

SPARTANBURG, S. C.—The Spartanburg Music Festival, held at the Converse College Auditorium, had as its high spot the world premiere of a new American opera, A Tree on the Plains, music by Ernst Bacon, text by Paul Horgan. This work is one of those commissioned by the League of Composers, with the idea of its being adaptable for college use, as well as for professional staging.

The festival was able to draw on the aid not only of the Converse College girls, but on the singers and players of the town of Spartanburg, and the men of a nearby army camp. The staging was presentable and adequate and the scenery looked exactly like the drawings prepared by Paul Horgan. The chorus was precise, well in tune, and its diction was good.

Folk Opera Without Frills

The opera itself offers a new American tradition of hearty plainness and tuneful simplicity, to take the place of pomp, complexity and artificiality.

The basic idea is simple. Mom and Pop have a little ranch shack on the plain. Their lives show the dignity of struggle for existence under difficulties of drought.

A CAROLINA TEA PARTY.
Edwin McArthur, musical director of the Columbia, S. C., Music Festival, feted informally with his wife and members of the Southern Symphony Orchestra. Back row, standing, left to right, Walter Scheffler, cellist; Mr. McArthur; William Stone, concertmaster; seated, Ilse Scheffler, violinist; Mrs. Kimbrell, hostess at the party; Mrs. McArthur; Louis Stone, cellist, and Sidney Cohen, violist.

The lone tree after which the opera is named must be carefully watered, even to the extent of giving up their own ration, if it is to survive. Grandpop has just died, and there is a great deal of lamenting.

Daughter "Corrie" wants to go to the city; her cowboy beau tries to get her to stay, but persuades her only after there has been rain, at the end of the second scene. Brother "Buddy," who thumbs his way back to the farm (his song, Jerked My Thumb at a Model T, is a potential hit), has been turned into a town slicker by his trip away from home. After the rain, Corrie and her cowboy get married, and life starts afresh.

The quiet close makes for rather too great a lack of conventional drama. The text is somewhat long-drawn-out in spots, and the speech inconsistent, some of it plain and natural, and some over-pompous and classically philosophical. All this is not really bad, and could be remedied by simple revision on the part of Horgan.

Bacon, I feel, did a good job throughout with the music. It is full of lovely tunes, some folk-like, some popular, all of them singable and well adapted to the words. The choruses are genuinely moving. Some of Bacon's own tunes are worthy of being sung by everyone as folk tunes. We Drove Twenty Miles, I've Never Been Out to L.A., or Fit To Be Tied are examples.

Radiana Pazmor, the only professional artist among the soloists, was convincing as an actress and beautiful as a singer in the part of Mom. The others did very creditable work, but no very outstanding voices came to the fore; although Thomas Moon's clear tenor as The Jeremiah was telling, and Thomas Griffin's characterization of Pop was smooth and lovely to listen to, as well as seeming mature beyond his years. Buddy was acted superbly by William Bearden, and was given major applause. Composer Bacon did a masterly job of holding the group together with his conducting, and the performance ran smoothly from beginning to end.

New Chamber Music

The opera production was not the only important event on the festival program. The Quintet for piano and strings specially composed by Edwin Gerschefski for the program, and given its world premiere on Sunday afternoon, proved to be unusual and fine. The simple although modern chords of the beginning were enjoyed by everyone except the composer. The fugato which follows is in sound but modern polyphonic style, and the fast finale is in a thin-lined dissonant counterpoint which I supposed would repel everyone there except the composer and myself, but much to my surprise it was greeted with an enthusiastic burst of sincere applause.

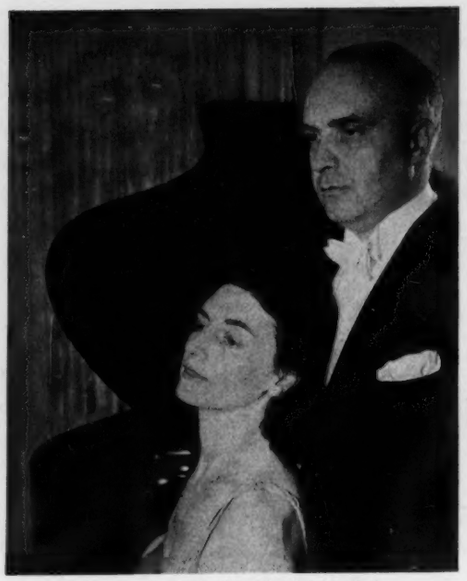
The festival also included a number of classical and romantic chamber works. The loveliest of these was a Sacred Concerto for contralto, violin, cello and organ by Ebart (1655-1684). Its serene religious spirit was well reflected in an excellent performance by Radiana Pazmor, with fine string playing by Claire Harper, violinist, and Analee Camp, cellist. Paul Allwardt's good organ registration was especially noticeable in this work, as it was also in the opera production.

Mozart Requiem Impresses

On the final program, Bacon conducted a truly remarkable performance of the Mozart Requiem. Both chorus and orchestra were not only precise but charged with poignant feeling. The audience was deeply moved.

It is wonderful to find such a festival emphasizing interest in the music itself, rather than in the names of famous performers, and devoting time, trouble and expense to the presentation of new American works, while not neglecting the classics. If other colleges and communities will combine in fostering similar interests, there will be new incentive for Americans to write operas, symphonies and chamber works.

Henry Cowell, American composer and musicologist, who writes about the programs of the Spartanburg Festival, himself was heard during the sessions. His lecture on Music of the South Sea War Zone, illustrated with recordings, preceded the festival proper. He appeared also as pianist in the first concert, playing his compositions, The Tides of Maunaunaun, The Aeolian Harp, Sinister Resonance, The Banshee, and Advertisement.—Ed. Note.



ROBERT and GABY CASADESUS,
pianists, are conducting master classes from July 6 to Aug. 17 at the Barrington School, Great Barrington, Mass. Two courses will be held, covering six weeks. The pianists will be assisted by René Le Roy, who will offer courses in flute, and by Marthe J. Pillois, who teaches French. Students will live at the school.

New Voice Concerto In Cincinnati Bow

By MARIE DICKORE

CINCINNATI, O.—The closing concert of the season by the Cincinnati Symphony, under Eugene Goossens, offered the premiere of a unique Concerto for Voice and Orchestra by John W. Haussermann, Jr. Margot Rebeil was the soloist.

Mme. Rebeil sang the difficult score from memory, with a degree of artistry which astonished hearers. She colored her flexible voice to suit the various choirs in the orchestra, sang as a mezzo, lyric and coloratura soprano.

The composer uses a pleasing melodic form and displays an excellent flair for musical expression. The audience was intrigued with the work and bestowed an ovation on composer, soloist, conductor and orchestra.

The performance of the Brahms Symphony No. 1 was in observance of the 75th anniversary of the Cincinnati Conservatory of Music. The Haussermann work is dedicated to the memory of Bertha Baur, for many years distinguished head of this noted school.

Norberto Ardelli Returns to U. S.

Norberto Ardelli, American tenor, has returned to this country after singing for some time in principal opera houses in Europe.

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Study Awards Made to Young Artists

4 Win N.F.M.C. Scholarships in Nationwide Contest

Joseph Pepper, of Bayonne, N. J.; Ruthabeth Krueger, Denver, and John Baldwin Fiasca, of Milwaukee, violinists, have been named winners in the nationwide scholarship competitions of the National Federation of Music Clubs. Their selection was announced by Ruth Ferry, chairman of the Young Artist Auditions. They will receive summer scholarships at the Berkshire Music Centre. Miss Krueger and Mr. Fiasca were semi-finalists also in the competition for a year's scholarship at the Juilliard School. The winner was Maurine Miller, of Livermore, Calif. Finals were held over the NBC network with Pierre Monteux, Louis Persinger, Albert Spalding, Ernest Hutcheson, and Leopold Stokowski as judges. Miss Miller recently appeared as soloist with the NBC Orchestra under Stokowski.

The Juilliard contest is the result of a survey which revealed a shortage of violin players and is sponsored by the Federation, the Juilliard School and the NBC.

Olivia Delvin Silberg of Cambridge, cellist, has been selected by the Federation for a scholarship at the New England Conservatory of Music.

Furthermore, the observance of National Music Week, May 3 to 9, by the Federation included two slogans according to Annie Phillips Ransom, chairman of Civic Music, Music in Industry and National Music Week. "Use more Latin-American Music as a means of promoting comradeship with the other Americas'" and "increase the use of music to maintain soldier and civilian morale," Miss Ransom has urged the 5,000 member clubs in a message.

Town Hall Makes Awards to Composers

The three candidates selected for the new Town Hall Composition Award, are William Bergsma, senior at the Eastman School of Music; Allen Sapp, 19-year old senior in the Music Department of Harvard University, and Norman Dello Joio, of the Juilliard Graduate School of Music. Each of the candidates under the terms of the award will be commissioned to write a 15-minute work for the same combination of instruments, to be performed by the Saidenberg Little Symphony, on Feb. 17, 1943, at the Town Hall Music Forum. The winners were nominated by the faculties of their respective music schools.

Busch and Ducloux Plan Summer Opera School

DURHAM, N. H.—Hans Busch and Walter Ducloux for the first time will be in charge of the summer opera school to be conducted for six weeks, beginning July 19, at the University of New Hampshire. The school will offer young operatic singers an opportunity to combine artistic study and recreation.

Open to all singers, it is designed also for those without previous stage experience. The number of students will be limited so that individual attention may be given. One or more operas may be performed with student casts.

Mr. Ducloux will be in charge of the musical preparation of students in classic and modern repertoire. Mr. Busch will supervise their dramatic preparation and both will conduct stage rehearsals. They also will present a series of lectures.

4 Win Cincinnati Opera Auditions

CINCINNATI, O.—The 4 winners in the aria auditions held by the Cincinnati Summer Opera recently at Taft Auditorium were: Dorothy Ann Short, soprano, of Seattle, Wash.; Nan Merriman, mezzo-soprano, of Los Angeles; Max Condon, tenor, of Siloam Springs, Ark., and Mac Morgan, baritone, of Rochester, N. Y. Ten young artists participated in the final concert, having been chosen in a nationwide contest. The judges were: Eugene Goossens, Giovanni Martinelli; Fausto Cleva, conductor, and Oscar F. Hild, managing director of the opera company; Howard Hess and Fredrick Veiser, local music critics. M. D.

ARTURO DI FILIPPI RECEIVING DOCTOR'S DEGREE

at Kansas Wesleyan University, Salina, Kans., from President E. K. Morrow, left. The tenor is a member of the faculty at the University of Miami (Fla.) and director of the Miami Opera Guild.

Bess Leaves Her Porgy—for Concerts

Bruno of Hollywood
ANNE BROWN

Anne Brown, identified with the heroine in Gershwin's Porgy and Bess since the composer selected her eight years ago, has left the Broadway success to resume her concert career.

"Actually, it was the only step I could take," Miss Brown explained. "My decision simply means that I am to do what I have always wanted to do—resume my concert activities."

The $75,000 two-year contract offered her to remain in the part could not compensate her for the loss of time on the more important musical career, she said. For the same reason, she believes, five to seven performances a week might have meant "irreparable damage" to her voice.

Miss Brown said that she loooked forward to a possible "return visit" to the part of Bess because she has "always loved the role" and believes she has "grown with it." "Meanwhile, I want to make every effort to include Gershwin's stirring music in my concert programs," she said.

This summer, the soprano will be heard on the all-Gershwin program at Robin Hood Dell, with Edwin McArthur and the Philadelphia Orchestra. She will rest and prepare for her tour a repertoire which will include Madame Butterfly, Tosca, Cavalleria Rusticana, Elsa in Lohengrin, which she hopes eventually to do on the operatic stage; Lieder of Schumann, Schubert and Brahms; folksongs of the Louisiana Creoles and Spirituals.

She will continue study with Lucia Dunham at the Institute of Musical Art, where she was graduated, and with Samuel Margolis in operatic repertoire. Miss Brown said she hopes to do the title role in Carmen, which she regards as "just another Bess" and to appear in a modernized version of an opera like Offenbach's La Belle Hélène, in which she was heard last summer.

Last season, Miss Brown gave a recital on the Major Concert Series at the Brooklyn Academy of Music and was soloist with Stokowski and the NBC Orchestra in Beethoven's Ninth Symphony.

Her manager, Albert Morini, has already booked 25 engagements for her next season, with a similar number under negotiation. Her tour will include Toronto, Indianapolis, Springfield, Cleveland, Rochester, Worcester, White Plains, St. Paul, Denver, Pueblo, Buffalo, Brooklyn, Memphis and probably a New York recital.

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CHICAGO

(Continued from page 8)

Paulist Choristers' Annual Concert

The Paulist Choristers and their renowned conductor, Father O'Malley, were greeted by a capacity audience in Orchestra Hall at their annual spring concert. Father O'Malley, long recognized as an eminent musician and drill-master, has accomplished wonders with his choir.

Bertha Ott Presents Contralto

Real contraltos are as rare as dramatic tenors. Bertha Ott brought to attention one of the former in Fern Hammers, who at her debut recital in Kimball Hall showed herself remarkably well schooled, with a voice of beauty, richness and compass. She had in Edgar Nelson a fine accompanist.

Miss Ott also presented Dorothy Korn, organist winner of the Society of American Musicians young artist contest, and Vincent Geraci, accordionist, in recitals at the Eighth Street Theatre.

Louise Meiszner in Piano List

In her piano recital at Orchestra Hall under Henry E. Voegeli's management Louise Meiszner repeated the success scored at her recent solo appearance with the Civic Orchestra under Dr. Frederick Stock.

Westervelt Vocal Ensemble's Annual Concert

Under Louise St. John Westervelt, the Westervelt Vocal Ensemble gave its annual spring concert at the Cordon. This well-trained, alert group of women sang inspiringly, with exquisite shading and balance, and an infectious vitality. As usual, Miss Westervelt programmed unusually interesting and rarely heard numbers, including Bach, Verdi, and Breton airs, American and Indian folksongs, Negro spirituals, and songs by American composers. Carl Strum, the assisting artist, sang two groups with excellent voice production.

Edith Montlack Debuts Before Full House

At her debut at the Civic Theatre, Edith Montlack, pianist, was greeted by a theatreful of enthusiastic listeners who heartily approved her technically excellent performance of an extensive program.

Ada Belle Files in Costume Recital

One of the most interesting recitals recently was that of Ada Belle Files in the Cordon Club. The gifted American contralto searches the literature and unearths new treasures. Throughout her costume recital she premiered many a new ballad and operatic aria. Good to look at as a Southern belle, Miss Files also made an Indian princess of haughty allure and looked typically Spanish in her Seville mantilla, and authentically Russian when singing a group by Arensky, Kountz, Gretchaninoff and Rachmaninoff. The recital-giver had in Robert MacDonald a worthy coadjutor at the piano.

Moriel Rahn Makes Debut

Muriel Rahn, Negro dramatic soprano, created a sensation at her first recital here at the Studebaker Theatre. Miss Rahn has more than a glorious voice, for she is a mistress of the art of good singing.

Civic Association's Festival

The annual festival of the Civic Music Association in Orchestra Hall presented 500 well-trained child singers in folksongs of many nations, featuring those of South America.

Lutheran Oratorio Society Sings Maccabeus

Handel's Judas Maccabeus seemed too big an undertaking for the Lutheran Oratorio Society under the leadership of Robert Reuter. Without an orchestra the powerful oratorio loses its potency, and the organist seemed unfamiliar with tradition. The chorus sang passably well and the four soloists, recruited from local singers, acquitted themselves meritoriously.

Young American Artists' Series

Charline Marmein, directress of the Young American Artists Series, has the flair for discovering juvenile musicians of marked ability. One of these, Alice Regina Blengsli, successfully reopened the series with a piano recital of unusual merit. In a well chosen program she deepened the splendid impression made at her debut, for she has a lovely touch, strong fingers and wrists, and has ideas of her own even when performing well-tried numbers.

Paula Knight, soprano, and Arthur Eisler, pianist, gave a joint debut recital at Curtiss Hall in the Young American Artists Series. Miss Knight's voice of lovely texture is guided with intelligence and in seldom heard songs she brought into play nuances of ravishing beauty and fine articulation. Adolph Heller, an expert veteran, provided excellent accompaniments. Miss Knight is an outstanding product of Anna Fitzu's training.

Naomi Cook Presents Artist Student

Roberta Holmer, endowed with a true contralto voice of beauty and warmth, was presented in her debut recital by her mentor, Naomi Cook, in the Little Theatre of the Chicago Musical College. Miss Holmer, who has filled many engagements this season, has gained considerably in vocal address and poise since first heard in a studio recital. She still needs polish in phrasing, and should pay closer attention to projecting the text. Her stage deportment is commendable.

Elaine De Sellem Students in Recital

That Elaine De Sellem's voice students are well trained in the fundamentals of musical values, tone production and interpretation was demonstrated at a recital in Kimball Hall recently by Lorelei Langendorf, Edith Moore, Clara Miller, Jean Klein, Ray Moore, Elizabeth Small and Irene Reynolds, who sang operetta and operatic arias and ballads with understanding and intelligence.

MARION CLAIRE IN PERSON AND ON RECORDS.

The concert, opera and radio soprano participated in a Chicago "autographing party" in connection with her new Victor series. Her audience included, left to right, E. Klock, H. G. Arcadius and Janet Koontz.

(Right) HENRY WEBER and JAMES MELTON, TENOR, DISCUSS OLD TIMES

as they meet at the NBC Studios. Mr. Weber is Musical Director of WGN, Chicago.

Zelzer Presents Bass

The Russian basso cantante, Sidor Belarsky, delivered a program of Russian, Jewish and English airs and songs at the Civic Theatre so dramatically and artistically that he had his listeners loudly clamoring for more. Sergei Tarnowsky, at the piano, gave magnificent support.

Else Harthan Arendt Studio Notes

Maxine Lagerstrom sang for the Musicians Club of Women recently. Hannah Morgan gave programs for the Friends of the Literary Association and the MacDowell Artist Association in Oak Park. Arleen Reuse sang for the Culture Club. Marjorie Lee furnished the musical numbers at the guild luncheon of the Fernwood Methodist Church. June Ross was heard in a recital for the R. K. Women's Club at the Shoreland Hotel. Elias Brightbill was soloist at a hymn festival in Sheboygan, Wisc., and June Felcher gave a program for the Chicago Culture Club.

Carl Craven Students Heard

Joseph Johnson, baritone, was engaged as assisting artist at a recent benefit concert at Curtiss Hall. Wilburt Jones, tenor, and Palmer Johnson, bass, were special soloists in a service at St. Sylvester's Catholic Church. Betty Matson, soprano, who has been soloist at the Schroeder Hotel, Milwaukee, has been engaged for another three weeks. Marilyn Levinson, soprano, was special soloist for the River Park Theatre Guild and sang a group of songs at the Blackstone Hotel. Florence Turkowski, soprano, is soloist at the Melody Club. Marion Huebner, soprano, was special soloist at the Catholic Community Center recently.

Percy Grainger Assists Youngstown Orchestra

YOUNGSTOWN, OHIO. — Percy Grainger, composer-pianist, was soloist with the Youngstown Symphony Orchestra recently under the baton of Michael Ficocelli.

Nino Martini, Metropolitan Opera tenor, sang arias from Boheme and Tosca and a group of songs at the concert conducted by Carmine Ficocelli. Haydn's G major symphony, No. 88, Tchaikovsky's 1812 overture, Strauss' Emperor Waltz and von Suppe's Poet and Peasant overture were the orchestral numbers.

N. W.

Oscar Wagner Plays Liszt Concerto at New Concord

Oscar Wagner was piano soloist on May 8 with the Muskingum College Symphony Orchestra at Brown Chapel, New Concord, Ohio. He played the first piano concerto of Liszt. William W. Gray conducted the orchestra also in the first Brahms symphony, Henry Hadley's Herod Overture and Delibes' ballet suite, La Source.

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Rare Bach Works Attract Enthusiasts to Berea Fete

By H. L. RIDENOUR

BEREA, O.—With many of the charter members of the Festival Chorus and the Festival Orchestra participating, Baldwin-Wallace Conservatory of Music gave its tenth annual Bach Festival on May 22 and 23. Dr. Albert Riemenschneider, director of the conservatory, internationally known Bach devotee, and possessor of a vast and growing Bach library, was the chief conductor and guiding spirit.

Olin Downes, music critic of the New York Times, as part of the first program, gave an informative lecture on "Bach, Architect, Mystic, and Tone Poet."

During the past ten years, it has been a guiding principle of the festivals to present not only the greater and the more appealing portions of the Bach literature, but often items rarely heard. The festival has therefore become a Mecca for music-lovers.

This year, the major work was the complete Christmas Oratorio which "brings before us Bach, the tone painter, in triumphant affirmation and expression of the Christmas theory." Dr. Riemenschneider directed this and other portions of the festival. The vocal soloists for the festival were Thelma von Eisenhauer, soprano; Lilian Knowles, contralto; Harold Haugh, tenor; and David Blair McClosky, bass.

Audience participation in some of the chorales gave signficant unity.

Margaret Schluer and the String Orchestra, under the inspiring direction of Carl G. Schluer, brilliantly interpreted the Concerto in F minor for piano and strings. Especially appealing was the Largo, with its pizzicato background.

Chorales and Cantatas

Cecil Munk led the Brass Choir in four programs of chorales, given from the Memorial Building Tower. Mr. Munk's A Cappella Choir of sixty student voices presented the motet, Lobet den Herren, Alle Heiden. Mr. McClosky contributed a spirited reading of Bach's secular Cantata No. 203, Amore Traditore. George Poinar gave informed precision and sympathy to the directing of the "Ascension" Oratorio. Miss Knowles constantly pleased with richness of tone and absolute artistry. Mr. Haugh, a perennial favorite at the Festivals, sang with authority, especially the exigent Haste, Ye Shepherds. Miss von Eisenhauer, a newcomer, pleased with her charming simplicity, tonal purity, and musical poise.

The Festival Chorus has grown through the years in appreciation of the Bach *métier*, and in assurance of presentation. Where there are no evident weaknesses, it may be invidious to comment upon the excellence of the soprano section.

Dr. Riemenschneider directed the Festival Chorus and A Cappella Choir in what Mr. Downes well denominated the "stupendous" Cantata No. 50, Now Has the Hope and the Strength. The chorus presented also the cantata, Thou Shepherd Bountiful.

Rare Organ Numbers

Walter Blodget presided at the organ with distinction throughout the festival. He opened the two days' program with an organ recital on the Holtkamp Modern-Classic organ. Among the numbers he played were the marvelous, echoistic Fugue in G Major (a la gigue), the militant chorale prelude, We Believe in One God, Creator, and the chorale-prelude, Sleepers, Wake, with its sharp definition of melody, decoration, and pedal support, heard in its purity only on such an instrument.

Among the supporting artists, who greatly contributed to the success of the programs in solos and obbligati, were Delbert Beswick and John Challis, harpsichord; Douglas Marsh, Robert Swenson, cello; George Poinar, Felix Eyle, violin; Jack Coy, trumpet; Mary Ann Mendoza, Augustine Mendoza, James Doling, Jean Hess, flute; Harry Smyles, Arnold Koblentz, oboe; Howard Salavon, Albert Andraud, English horn; and Hyman Goldin, contrabass.

Larry Gordon Photo

SASCHA GORODNITZKI, left, and DR. FRIEDER WEISSMANN, conductor of the Essex County Symphony Orchestra, going over Rachmaninoff's second piano concerto, which Mr. Gorodnitzki played with the ensemble recently in Orange and Montclair, N. J.

Edward Johnson Made Mus. D. by Cincinnati Conservatory

CINCINNATI, O.—Edward Johnson, general manager of the Metropolitan Opera Association, was awarded the honorary degree, Doctor of Music, at the 75th commencement exercises of the Cincinnati Conservatory of Music. Eugene Goossens, conductor of the Cincinnati Symphony Orchestra, made the presentation. Twenty-five graduates of the school also received degrees at the ceremony.

M. D.

Gretchaninoff Honored at Program of His Works

Alexandre Gretchaninoff was honored when a program of his works was given at the New York home of Mrs. John Henry Hammond. Jenny Tourel, former Metropolitan and Paris Opera soprano, presented a group of songs with the composer at the piano. The New York Philharmonic Trio, Nadia Reisenberg, pianist; Michel Piastro, violinist; and Joseph Schuster, cellist, with Simon Bellison, clarinetist, participated in the program. Miss Tourel made a deep impression with her sensitive interpretations of widely contrasting works. All those heard were heartily encored, and Mr. Gretchaninoff receiveed an ovation.

W. W.

Manhattan School Festival

Dr. Harold Bauer and the Roth Quartet participated in the Spring Festival at the Manhattan School of Music on May 13 and 20. The quartet was heard the first evening and the following week appeared with Dr. Bauer assisting. At the latter concert the first performance was given of M. Wood-Hill's suite, Art-out-of-Doors. Janet D. Schenck, director of the school, arranged the festival.

Bauer and Boulanger Join Peabody Faculty

BALTIMORE.—Dr. Harold Bauer, Nadia Boulanger and the members of the Musical Art Quartet have been added to the faculty of the Peabody Conservatory, it is announced by Reginald Stewart, director. Dr Bauer joins the piano department; Mme. Boulanger will teach harmony, counterpoint, fugue, composition and history of music; the quartet members will give individual instruction and, as an ensemble, become part of the conservatory's activities.

Frederick R. Huber, manager of the conservatory's summer school, has announced new faculty appointments, including Charles Marie Courboin, organist; Pasquale Tallarico, Carlotta Heller and Mabel Thomas, pianists; Howard Thatcher, harmony and conducting; Frank Bibb and John Dudley, vocal instruction; Frank Gittelson, violinist; Gilbert Stange, clarinetist; John Bohl, flutist; William Freitag, and Lloyd Geisler, trumpeters; Wilmer Bartholomew, vocal sight-reading; and Martha Roux, Charles Miegal and Francis Florentin, modern languages.

Mr. Stewart will institute evening sessions next semester, both class and in individual instruction. The classes are designed primarily for war workers.

Exhibition concerts by advanced students marked the conclusion of the winter session. On May 27 Stanley Chapple conducted the conservatory orchestra and on May 29 Dr. J. Hall Pleasants, president of the Board of Trustees, presented awards. A portrait of Gustav Strube, senior member of the faculty, was presented to the school by friends.

Werrenrath to Hold Voice Courses

Dr. Reinald Werrenrath will conduct his annual summer and fall courses in the art of singing at his Adirondack home, on Chazy Lake, Clinton County, N. Y., from July 3 to 11 and July 23 to Sept. 15. Both private and class sessions will be held, arranged both in full season and half-season courses.

Dr. Werrenrath starts his private course at the conclusion of his work at the summer session of Peabody Conservatory, where he is a member of the regular faculty. A number of his pupils will continue their work at his summer place, about 20 miles from Plattsburg, N. Y. Living quarters are available for students.

The baritone, director of vocal music at National Park College, made one of his rare concert appearances recently when he was associate artist with his pupil, Margaret Brady, soprano, a recent graduate at Forest Glenn, Md. Dr. Werrenrath sang numbers of Secchi, Leveridge, Deems Taylor, Ireland, Rogers and Aylward as well as the Credo from Otello and joined with Miss Brady in a duet from Don Giovanni. The soprano, in addition to the aria from Louise, presented songs of Handel, Rubinstein, Bassett and Lily Strickland.

Dr. Werrenrath was in notable vocal estate and sang with his accustomed authority and sense of style. Miss Brady, possessed of a splendid lyric voice, brought interpretative understanding of a high order to her program. The audience, which included representatives of the diplomatic corps, was enthusiastic in its reception of both artists.

Dr. Werrenrath left immediately to sing the title role in Elijah at the Woodhaven Festival. A few days previously he had appeared in the same part at York, Penna., with the Zion Lutheran Church Chorus directed by Adam Hamme.

N. P.

Salzedos' Summer Classes

Carlos Salzedo and Marjorie Call Salzedo, harpists, have resumed their summer master classes at the Summer Harp Colony of America at Camden, Me., of which Mr. and Mrs. Salzedo are co-directors and head instructors. Besides regular harp classes, they are holding sessions for ensemble playing and harp routine in Symphony Orchestra.

Schola Cantorum in Bryn Mawr

With Hugh Ross conducting, the Schola Cantorum of New York gave its postponed program at Bryn Mawr. It was originally scheduled for March. Excerpts from Mozart's C minor Mass, a Bach motet and a group of Spanish numbers made up the program.

THE DANCE: Debut of Dance Players Marked by Premieres; Recitals Attract

By ROSALYN KROKOVER
Dance Editor, Musical Courier

New York dance-lovers had an especially busy season this Spring, what with the usual recitals and the return engagements of the Ballet Russe de Monte Carlo and Ballet Theatre. There were also the first New York performances, at the National Theatre, of the newly organized Dance Players—an all-American company under the direction of Eugene Loring.

The versatile Loring was choreographer for five of the six ballets presented, and danced the leading parts in most of them. This was quite a feat, but it is difficult for one person to execute a job that three would find too full. Although Mr. Loring is highly gifted, he is no exception to this dictum.

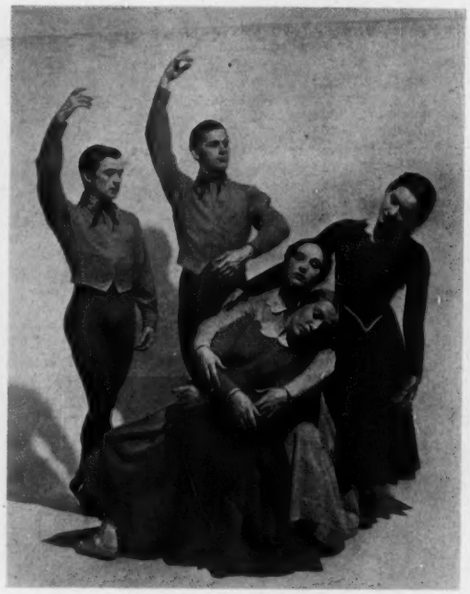
Of the five Loring works, the two new ones were The Man from Midian, and Prairie. Winthrop Palmer wrote the libretto for the former, and Stefan Wolpe furnished the dissonant musical score. Artist consultant Doris Rosenthal was responsible for the striking set. There was little spontaneity, although the story emerged clearly, supported by brief flashes of interesting movement and design; the work as a whole was laborious.

Prairie Among New Ballets

Prairie is a ballet in four movements. The action, though all in one setting, starts on the prairie lands of the Mid-West, travels to the towns and cities, and is supposed to return to the wide open spaces. Mr. Loring utilizes such pure dance forms that one sometimes fails to get the sweep and earthy feeling suggested by the title. The music, by Norman Dello Joio, served as a substantial background. The color scheme created by John Stewart Curry was excellent, but the girls' costumes were most unflattering.

Photo by Fritz Henle

A SCENE FROM PRAIRIE, third movement, as portrayed in the Dance Players production by Eugene Loring, Lew Christensen, Janet Reed, Bobbie Howell and Freda Flier.



The other Loring ballets, all familiar, were Harlequin for President, Billy the Kid, and a revised edition of City Portrait. Billy the Kid still remains by far the best of Loring's ballets, and, indeed, about the finest American ballet composed as yet.

Jinx, Saga of the Circus

Lew Christensen, the only guest choreographer, was also a featured dancer in the company. His choreographic offering was Jinx, a ballet based on the superstitions of circus performers. Mr. Christensen has a fine sense of theatre values, and knows how to create and maintain a mood. With a slight amount of revision, especially toward the end, Dance Players might have a definite hit on its hands. George Bockman's costume designs were brilliant, and the set was unusually effective. The music, by Benjamin Britten, was obviously written in close collaboration with the choreographer. Colin McPhee made the two-piano arrangement.

Most of the dancers had not previously appeared in major New York performances. Loring, a fine dancer in previous years, was not always at his best, probably because of the pressure of his multiple tasks with the company. The best dancing was contributed by Lew Christensen, Michael Kidd, Janet Reed and Joan McCracken (who was not seen in a leading role). Nevertheless, despite flaws, it is a pleasure to welcome the Dance Players. What they stand for is important. Any attempt by an all-American cast of dancers, artists, and musicians to present American dance works is to be supported.

Atty van den Berg's Recital

Atty van den Berg has been seen throughout the country as featured dancer in the Ballets Jooss, and has given many solo recitals, but her official New York debut as a soloist took place before a large audience at the Carnegie Chamber Music Hall this Spring.

Miss Van den Berg's program consisted of ten dance compositions utilizing music that ranged from XIVth century to contemporary works. The dances contained much careful thought and revealed sensitive workmanship. In the Bach Chorale especially, Miss van den Berg seemed to move, sway and phrase in perfect unison with the music and at the same time completely capture the texture of it. Later in the program, in a dance called Lorsque tout est fini, or an episode in the life of a lady of the Paris underworld, she gave an excellent account of her dramatic ability. This young dancer possesses all the qualities necessary for a successful performer—beauty, grace, charm, intelligence. She could take more advantage of her excellent technical resources, and in that way build her compositions to higher and more exciting climaxes.

The costumes, all extremely attractive, were designed by the dancer and executed by her mother, Mrs. C. van den Berg. Simon Sadoff assisted admirably at the piano.

Dance News

Franz Allers was announced to conduct the whole Ballet Russe de Monte Carlo Dance Festival with the Philharmonic-Symphony Orchestra during the Lewisohn Stadium engagements, June 22 to 24, and July 6 to 8.

La Meri and the Natya Dancers presented the Indian dance-drama, Deva Murti, at Symphony Hall in Boston. . . . Hanya Holm will give a summer season of dance at Colorado College. She will have as assistants, Martha Wilcox, Harriet Roeder and six members of her company. . . . As a result of the success of the concerts given by Jane Dudley, Sophie Maslow and William Bales at the Humphrey-Weidman Studio Theatre, the trio and their company moved to the YMHA Theatre and again performed before a sold-out house.

Ballet Theatre is being sponsored by the Mexican government for its summer season. The company will take summer residence at the Palacio de las Bellas Artes and will also tour the provinces with stops at Guadalajara, Pueblo, Monterey and other cities. . . . The Dance Workshop, a group of dancers studying with Louis Horst, presented Elsa Fried, Eve Lord, Saida Gerrard, Louise Holdsworth, Schilli Maier, Ray Harrison and Iris Mabry in a program of new dances at the Labor Stage. . . . Bruhs Mero, who is responsible for the handsomely equipped Dance Gallery, gave three evening performances of his program called Dance Moods; he was assisted by Gean Harwood at the piano. . . . The Perry-Mansfield Theatre Workship faculty for the summer season includes Charlotte Perry, Drusa Wilker, Virginia True, Hanya Holm, Mildred Zook, Bernardo Segall, Portia Mansfield, Valerie Bettis and Nettie Hopkins. . . . Record Concerts Corporation presented Lilian Moore and Albertina Vitak in a program entitled Introduction to the Ballet. Peter Paul Fuchs was the accompanist.

SUMMER MUSIC SEASONS OPEN

(*Continued from page* 3)

Fortune Gallo expects to produce operettas and operas at the Watergate as part of the summer program.

Soloists Heard

Vitya Vronsky and Victor Babin, duo-pianists, were the soloists at the first of the weekly concerts in Newark. In a spirited performance of Mozart's E flat concerto, the pianists were forced to play three encores, the polka from Weinberger's Schwanda, an excerpt from Milhaud's Scaramouche and Rachmaninoff's Italian Polka. Mitropoulos also performed the overture from Mozart's Magic Flute and Mahler's First Symphony, both played with his accustomed energy and distinctive style.

Lawrence Tibbett was to inaugurate the Philadelphia season under the baton of Eugene Ormandy. Other conductors will be George Szell, Pierre Monteux, Eugene Goossens, Edwin McArthur and Andre Kostelanetz. Soloists, in addition to Tibbett, include Artur Rubinstein, Jose Iturbi, and Alec Templeton, pianists; Albert Spalding and Yehudi Menuhin, violinists; Lily Pons, Metropolitan Opera soprano; Marian Anderson, contralto; Gladys Swarthout, mezzo-soprano and John Charles Thomas, baritone, both of the Metropolitan.

Several "first time" hearings are planned in addition to the novelties. The starting time remains the same. Of the 863 applicants for auditions in the annual "Philadelphia Finds" competition, six will be selected for the semi-finals at the regular Friday night concerts. The ultimate winner will receive $250 and an engagement next year at the Dell.

Stadium Launches Jubilee

Artur Rodzinski opened the Silver Jubilee of the Stadium Concerts in New York on June 18 with Artur Rubinstein, pianist, as soloist. Other conductors to be heard this season are Fritz Reiner, Efrem Kurtz, André Kostelanetz, Howard Barlow, Alexander Smallens, Franz Allers, and Werner Josten, who will lead the first hearings of his new Concerto Sacro No. 2.

Josef Hofmann, Eugene List, Oscar Levant, Jacques Abram, William Kapell and Eleanor Fine, pianists; Albert Spalding and Yehudi Menuhin, violinists; Gregor Piatigorsky, cellist; Paul Robeson and Blair McClosky, baritones and Lily Pons are the soloists. Mrs. Charles S. Guggenheimer, chairman, has also arranged a series of ballet performances.

In Cincinnati, the annual six weeks' season of opera at the Zoo opens on June 28 with La Gioconda, the cast comprising Stella Roman, Kerstin Thorborg, Giovanni Martinelli and others. Six performances will be given weekly.

The roster also includes Jarmila Novotna, Grete Stueckgold, Bidu Sayao, Risë Stevens, Marita Farell, Nancy Power, Hilde Reggiani, Coe Glade, Jan Kiepura, Bruno Landi, Harold Lindi, Nino Martini, Francesco Valentino, Nicola Moscona, Igor Gorin and Lorenzo Alvary, with Fausto Cleva again the conductor.

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Ann Arbor's 49th Festival Studded With Stars

By ALAN McLEAN TAYLOR

ANN ARBOR, MICH.—There was a stir of anticipation in the air when the throng came to Hill Auditorium for the opening of the 49th annual May Festival. The Philadelphia Orchestra, led by Eugene Ormandy, with Marian Anderson as soloist, would arouse interest at any time.

Miss Anderson rose to great heights in the aria from Massenet's Le Cid and more so in Negro Spirituals, offered as encores. While the orchestra was superb in the Ormandy arrangement of the Handel Overture in D minor, it stirred the audience more with the performance of the Prokofieff Classical Symphony and the suite from Ravel's Daphnis et Chloé. Dr. Ormandy presented as an encore that exquisite hymn, Christmas Eve.

Honegger's King David Sung

The second concert brought the war fairly near to the concert-goers as the rumor was abroad that Thor Johnson, the conductor of the Choral Union, might soon be called to the colors. His work has been uniformly fine and there was no exception in the performance of Honegger's King David, by soloists, narrator, chorus, and orchestra. The soloists were Judith Hellwig, Enid Szantho and Felix Knight; the narrator, Rabbi Barnett R. Brickner.

The audience welcomed with enthusiasm Emanuel Feuermann, eminent cellist, in one of his last appearances before his tragic death. In Dvorak's Concerto in B minor he gave a memorable performance, making his instrument sing gloriously. The orchestra, under Mr. Johnson, gave a well-nigh perfect accompaniment.

"Ladies' Day"

Friday was "Ladies Day," with Carroll Glenn as soloist in the afternoon and Helen Traubel in the evening. Saul

HELEN TRAUBEL and EUGENE ORMANDY
in the garden of the Michigan League at Ann Arbor during the festival.

Caston conducted the orchestra in the afternoon and Juva Higbee the Youth Chorus, which sang Fletcher's cantata, The Walrus and the Carpenter, charmingly.

Miss Glenn, a newcomer to Ann Arbor, brought a spirit of youth and real artistry to Tchaikovsky's Violin Concerto. Her ease and facility, added to her fine technique, thrilled the audience. As an encore she played Bach's unaccompanied E major Prelude. The orchestra gave a stirring performance, under Mr. Caston, of Borodin's Polovetzian Dances.

Traubel in Wagner Program

That evening the festival reached a glorious climax with the Wagnerian program conducted by Ormandy and with Helen Traubel as soloist. It may not be said in this day that we have no great Wagnerian soprano in this country, after her performance of the songs Schmerzen and Träume, of Elsa's Traum and stupendous Immolation in Götterdämmerung. Ormandy and the orchestra entered into this program *con amore*, giving inspiring performances of the Tannhäuser Overture, the Prelude and Love Death from Tristan and Isolde and accompaniments for the soloist.

Rachmaninoff Plays His Concerto

The Saturday concerts were interesting in contrasts, Rachmaninoff in the afternoon, Bach and Beethoven in the evening. The eminent Russian composer and virtuoso was an outstanding representative of the music of today. Ormandy conducted The Isle of the Dead and the Symphonic Dances, Op. 45. It was the first performance of the latter composition here and the audience liked it, if one can judge by thunderous applause. The composer-pianist played his Second Piano Concerto, and demonstrated that he has lost none of his amazing agility of touch.

Ninth Symphony Is Finale

For the closing concert Ormandy presented his arrangement of a Bach Toccata, Intermezzo, and Fugue, in which the orchestra was in its best form. The festival closed with the exultant Ninth Symphony by Beethoven, the Choral Union giving a fine account of itself together with the soloists, Judith Hellwig, Enid Szantho, Jan Peerce and Mack Harrell. Year after year Ormandy and the Philadelphia Orchestra endear themselves to this concert-going public.

Dr. Charles A. Sink is to be congratulated for the management of this festival, as is Glenn D. McGeoch for the readable and informative program notes.

Bethlehem Draws Bach Devotees Despite War

By HAROLD A. STRICKLAND

BETHLEHEM, PENNA.—Launched under threatening clouds and concluded in a driving rainstorm, handicapped by the gasoline and tire rationing which caused some annual patrons to return their tickets and somewhat reduced the attendance, the thirty-fifth annual Bach Festival was held in the Packer Memorial Chapel at Lehigh University.

Bethlehem's annual Bach program felt some effects of the war, but it was decided to carry on, according to H. J. Schneller, assistant secretary and treasurer, and guide and advisor for visiting critics. The choir of trombones, a feature of the festival, again summoned ticket holders to each session. Among the crowds on the lawns outside the chapel and in the audience inside were numerous men in uniform. Six members of the tenor section and one of the basses had been summoned to military service.

Dr. Ifor Jones, who again conducted, led with his usual enthusiasm and vigor and the members of the chorus seemed more responsive as though they realized they were doing an added duty. As soloists this year the festival presented Ruth Diehl, soprano, appearing for the first time; Saida Knox, contralto; Hardesty Johnson, tenor; and Mack Harrell, bass. Dr. T. Edgar Shields was again at the organ. The orchestra numbered 43 musicians with A. Zenker as concertmaster. James Friskin was at the piano.

The Friday afternoon program comprised Cantatas No. 19 and 180 and the motet, Come Jesu, Come. Following the National Anthem, the nineteenth cantata, There Arose a Great Strife, seemed particularly significant for this year. The concluding chorale, as were the others, appeared in the program and the audience participated with the chorus. The cantata, sung without the customary authority of the chorus, presaged the emergence of Mr. Harrell as the outstanding member of the quartet, a fact which was more apparent as the festival progressed. The motet, for double choir, was more indicative of the true ability of the choristers. Sung a cappella, it was admirably set forth. Miss Diehl revealed good tone in the second cantata, better known as Schmücke dich, O liebe Seele. Mr. Johnson was not in good vocal estate and Miss Knox revealed a disconcerting vibrato.

Christmas Oratorio Excerpt

At night, the fourth part of the Christmas Oratorio, Cantata No. 146, We Must Through Great Tribulation, and the Magnificat, made up the program. World Farewell was sung again in memory of Henry S. Snyder, president of the choir from 1934 to 1941. Dr. Jones used his divided soprano section to good advantage in the oratorio excerpt, the recitative, Immanuel Beloved Name, and succeeding arioso, sung by Mr. Harrell and the sopranos, was the highlight of the evening. The soprano aria, Ah, My Saviour, had an echo voice, off-stage complementing Miss Diehl, providing a novel effect. The Magnificat again demonstrated the training of the chorus, a magnificent climax being recorded in the concluding Gloria. Orchestral uncertainties which appeared in the B minor Mass, the following day, first made their appearance in this, indicating added rehearsing might have been arranged.

Mass Has Annual Hearing

Despite the downpour on Saturday, the chapel was well-filled for the annual performance of the Mass. Presented in its entirety, it was given in two parts, the Kyrie and Gloria being sung before the intermission. The massive five-part fugue, forming the opening Kyrie Eleison, was stirringly sung. Faulty intonation marred the soprano and alto duo in the Christe Eleison, but the final section again demonstrated the balance, color and complete authority of the chorus.

In the Gloria, the concertmaster attempted to make the Laudamus te a violin solo but Miss Knox and Dr. Jones at long last succeeded in having Bach's idea prevail. Mr. Harrell was completely effective in the Quoniam and the Qui tollis again reflected credit on the chorus for its admirable shading.

The enunciation of the opening part of the Credo was inspiring, and the Et resurrexit was sung with spirit and dignity. Mr. Harrell had tired perceptibly when the Et in spiritum arrived, but the final Amen was climactic. Dr. Jones took the opening section of the Sanctus in somewhat unorthodox tempi and the six parts at times were unwieldy, the orchestra adding to the uncertainty with the conductor's uneven beat. The Hosanna was a chorus of rejoicing.

Mr. Johnson did his best singing of the

(*Please turn to page* 25)

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FOR PIANO SOLO

SONATA, by Aaron Copland. Premiered in Buenos Aires by the composer last year, this work is fairly brief, but substantial. The three main sections flow into one another, with short pauses between and are effectively devised. An opening *molto moderato* has a somewhat Brahmsian sobriety, though with modern elements; then follows a delicate, restless *vivace* section, with something of the puckish quality of this composer's earlier works; and the conclusion is an *andante sostenuto*, with a solemn reiterated theme and urgent development of pace, but a conclusion of extreme quietness, in which the elegiac note is again present. The dedication is to Clifford Odets. (Boosey & Hawkes, Inc., New York.)

LEGENDE, by John Hausserman. Part of this composer's Ballade, Burlesque and Legende, the work has an individual thematic pattern, repeated over and over at the beginning. The writing is strongly logical, and conveys the atmosphere denoted by the direction *"andantino tranquillo e misterioso."* While there are elements that seem experimental, it is definitely in the "interesting" category and effective in performance. (Mercury Music Corporation, New York.)

AMERICAN SONATINA, by Lewis Slavit. A principal theme somewhat in the Negro idiom is the basis for this one-section work, which practically covers the keyboard of the piano in its range. There are frequent rhythmic changes and extensive use of chromatics and syncopation. (Edward B. Marks Music Corp., New York.)

CIACONA, by Bernard Wagenaar. A slow-moving theme, started in thirds, becomes a series of solid chords as the rhythm increases and the right hand writes figurations about it. Both hands are finally brought into the embroidery, the work concluding with a triple *f*. Not for immature players, the contemporary score in its modernity should be welcomed by present-day performers. Edward B. Marks Music Corp., New York.)

FOR TWO PIANOS, FOUR HANDS

HOLLAND TUNNEL, by Alice de Cevée. A lively and ingenious novelty is this depiction of a trip through the under-river vehicular tunnel. The music suggests heavy rumbling of trucks, police whistles, whine of tires, jazz from auto radios, and final strong chords announcing the skyscrapers at the exit. The work is technically exacting, with octave passages and appogiaturas, but would make a definite impression on an audience. Dedicated to Luboshutz and Nemenoff, two-piano team. (J. Fischer & Bro., New York.)

FOR CLARINET AND PIANO

NOCTURNE IN C MINOR, Op. 48, No. 1, by Chopin, arranged for clarinet and piano by Andor Foldes; clarinet part edited and revised by Benny Goodman. The dainty, somewhat exotic line of this nocturne adapts itself well to the roulades of the clarinet. The solo version ranges through several changes of tempo and provides exercise in rapid chromatic cadenzas for the skilled performer, with a good sense of rhythm. The piano accompaniment is brilliantly and forcefully devised. (Carl Fischer, Inc., New York.)

FIRST CLASSICS FOR THE CLARINET, 14 pieces arranged for clarinet solo with piano accompaniment, by Eric Simon. A lack of material by master composers for the first year study of clarinet, after the first problems of technic and reading have been overcome, led Mr. Simon, a leading performer on the instrument, to arrange these works. He has chosen well, as the numbers are all little gems by Bach, Beethoven, Mozart, Handel, Haydn, and Schubert. There is a short foreword by Benny Goodman. (G. Schirmer, Inc., New York.)

SONGS

BRITISH CHILDREN'S PRAYER; music by Eugene Goossens; words by Merrick Fifield McCarthy. A poignant and dramatic song, despite its simplicity—one with which almost any recitalist could make a great effect. It is the simple plea of a child to God for protection during an air raid, and its semi-declamatory measures end with a stunning climax on the words, "May I with courage seek to be, not safe, O Lord, . . . but free." The piano accompaniment is in broad chords, at times suitably discordant. Range, an octave from E, with an optional F sharp. (Boosey & Hawkes, Inc., New York.)

THOUGH I TAKE THE WINGS OF MORNING; music by Mrs. H. H. A. Beach; words by Robert Nelson Spencer. A thoughtful devotional song, particularly good for these times when a quiet faith is necessary. The poet addresses the Deity in intimate fashion, and the burden of the text is that there is no place where divine protection is not present. The musical line is fairly simple but distinctive, in that it avoids too familiar formulae and ends in a quiet minor. Of use in informal church programs, it is for medium to high voice, with piano accompaniment. (The Composers Press, Inc., New York.)

AWAKENING AND ONCE IN A LIFETIME, both by Mana-Zucca. The first is somewhat idyllic in style, in two-measure phrases, indefinite and wishful. The second number, longer and moving faster, is more lyric, in ballad fashion, with the triplet figure of the opening accompaniment repeated against the declamation of the voice at the close. It is dedicated to Viola Philo. (Concord Music Publishing Co., Inc., New York.)

GYPSY MOON, by Vera Eakin, in the habanera style, is a singable, attractive brevity, although it has two verses. The range is from a low D to a top A. Rhythmic and fluent, it should win a place on encore lists. (Galaxy Music Corp., New York.)

TILL THE WHOLE WORLD'S FREE AGAIN, words and music by Irving Whitney Lyon, arranged by Frank C. Butcher. To be sung in march tempo, this plea for international unity is within a normal register and is suitable for patriotic gatherings where singing by audiences is part of the program. (Michael Keane, Inc., New York.)

PUT YOUR SHOULDER TO THE WHEEL, by Victor Young. The Hollywood composer has written a syncopated number with part of the text to be spoken, particularly the final phrase at the repetition of the refrain. Both words and music are by Mr. Young. (Michael Keane, Inc., New York.)

OUR COUNTRY, by Jacques Wolfe, is arranged in two registers: for low and for medium voices. The American composer has taken a poem by Merrick Fifield McCarthy and set it in a bold and decisive style with the militant effect achieved by a chordal bass. It builds to a reiterated climax with an alternate G top. Dramatic voices can make much of this work. (G. Schirmer, Inc., New York.)

LIBERTY UNDER GOD, by John Sacco, is another stirring and rhythmic setting, this time of a poem by Gerard Willem van Loon. The dignity and significance of American citizenship are admirably reflected in the accompanying vocal line. (G. Schirmer, Inc., New York.)

GIVE US THE TOOLS, words and music by William Dichmont. The title words occur in a triplet figure which sounds as a plea, first in the low register and then higher in the scale and concluding with a brief minor episode. (John Church Company, Theodore Presser Co., distributors, Philadelphia.)

AMERICA CALLS, words and music by Ada Richter, is a plea for unity in doing "work that must be done" so that "democracy shall never die," and asking "all join hands and work with a will." Here as in similar numbers, the chordal bass is used to achieve a solid, definite idea. (Theodore Presser Co., Philadelphia.)

OUR PASCHAL JOY, an Eastertide number by Pietro A. Yon, who has arranged the work also for four-part mixed chorus, four-part male group and as a high

RALPH LEOPOLD

pianist, will appear as soloist in the Rubinstein Concerto in D minor with the Cleveland Orchestra in the Public Auditorium, Cleveland, O., on July 18.

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LORETTA YOUNG

left, receiving the trophy for "the outstanding screen voice for 1941," from Marjorie Montell, singer and author of The Active-Passive Principle of Vocal Technique. Maurice Evans and Nedda Harrington were selected by Miss Montell as the outstanding male and female voices of the stage.

or low voice solo. In the latter form the range is between middle A flat and octave for the close. Marked *allegro marziale*, it moves in stately and jubilant fashion with the accustomed Yon lyricism and with an accompaniment of both solid and broken chords. Though dramatic, it is to be regretted that the composer used the same music for both stanzas. In the four-part arrangements solos for soprano and first tenor, respectively, are provided. (J. Fischer & Bro., New York.)

LONDON BRIDGE, by Orvis Ross, is timely in portraying the London town that was and that now is with houses "like skeletons of brick and wood . . . dead houses with the bones picked bare by hungry vultures of the air" and even London Bridge itself threatened with tumbling down. A lilting madrigal-like melody is interrupted by a dissonant section describing the change and although the singer tries to return to the more even and happy manner it is not until a triumphant F that everything is finally resolved. (Galaxy Music Corp., New York.)

SATB

EXALTATE DEUM, another collection by Father Rossini, lists 115 offertories, motets and hymns for the entire ecclesiastical year. These are arranged for four-part chorus with appropriate soli. Traditional airs, originals by Palestrina, Roselli, Haller and numerous others are contained in the 166-page comprehensive volume, which is harmonized in a manner not difficult. (J. Fischer & Bro., New York.)

BOOKS

OUR BABY BETTY-LOU, a first reader of words and music for little tots, sub-titled A Child's Song Cycle in C, by Ida Elkan. The author, who has compiled many books on the piano and teaching of this instrument, takes the singer-player through the major keys by simple chromatic alterations, retaining the same key signature. The brief booklet, of some 24 pages, designed to attract the young player, makes it possible for the pianist to sing the exercises while he is practising. Modulation, staccato tones, chords, key relationships, all are developed, with the beginner practically unaware of it. Teachers, private and in schools, can make good use of it. (Ida Elkan Institute, New York.)

STUDIES IN CHROMATIC DOUBLE-STOPS FOR THE VIOLIN, by D. C. Dounis. Another in the ingenious compilations of exercises by this original and able teacher. It is designed to give the player facility in playing chromatic passages, which are much used in modern works, despite the tendency of traditional violin technic to be "based upon the diatonic scales and its harmony almost exclusively." Such practise is also deemed by Prof. Dounis to promote correct intonation. (Carl Fischer, Inc., New York.)

FOR WIND INSTRUMENTS

LET'S ALL PLAY TOGETHER, a collection of easy rounds, canons, and catches adapted from the classics for band or any combination of wind instruments, selected and arranged by Don Wilson. This provides material for various combinations of wind ensembles, with a definite purpose of making the "inner parts" as interesting and playable as the principal voices. The simple numbers range from Frere Jacques and Three Blind Mice to canons by Purcell, Haydn and others. Published in parts. (Edward B. Marks Music Corp., New York.)

FOR HARP SOLO

THE HUNT IS UP, by Betty Paret. Herself a skilled performer on the harp, Miss Paret gives us a colorful transcription of a traditional English melody. (The Composers Press, Inc., New York.)

IDA ELKAN

FOR ORCHESTRA

THE WORLD IS WAITING FOR THE SUNRISE, by Ernest Seitz, symphonic paraphrase by Hans Spialek. A popular and melodious ballad, specially appropriate for the present time, is given an instrumental reworking for small, full or symphonic orchestra, depending upon which of three very effective versions is used. (Chappell & Co., Inc., New York.)

SSA

SING LULLABY, by Adolf Jensen, arranged by Noble Cain. The arranger rightly marks this not to be sung too fast as the tendency, since it is fugual, might be to do this. The effectiveness of this number rests in its shading as well as the freedom of the parts. (Oliver Ditson Company, Theodore Presser Co., distributors.)

FOR MIXED VOICES

Lincoln Prays After the Battle of Bull Run, by Harvey Gaul, J. Fischer & Bro., New York.

Song to The Virgin, by Joseph Marx, Associated Music Publishers, Inc., New York.

The Lamb, by H. Merrills Lewis, Galaxy Music Corporation, New York.

His Strength is in the Hills, Swedish Folk Melody, Choral Arrangement and Harmonization by Edwin Liemohn.

Goosie, Goosie Gander, by Katherine K. Davis, Galaxy Music Corporation, New York.

Guide Me, O Thou Great Jehovah, by Carl F. Mueller, Galaxy Music Corporation, New York.

Now Rest Beneath The Shadow, by Edwin Liemohn, Galaxy Music Corporation, New York.

Patrick Henry's Resolution, by Harvey Gaul, J. Fischer & Bro., New York.

Dive Bomber Song Based on War Experiences

Sam Morganstern, American composer, is writing the music for Dive Bomber, Dive Low, to words written at Bataan Peninsula by Corp. Dumot F. Wade, an anti-aircraftsman. The poem was published recently. Mr. Morganstern is writing the music especially for Burl Ives.

Krenek Score Premiered by Galimir Quartet

Ernst Krenek's Third Quartet was played on May 19 by the Galimir Quartet at Vassar College, where he is professor of music. The composer recently completed a sonata for flute or violin and viola or clarinet; a suite for solo cello; a sonata for organ; and La Corono, seven sonnets by John Donne for mezzo-soprano, organ and percussion. He is at work on an *a cappella* number for mixed chorus, Lamentations of the Prophet Jeremiah.

Writer of Biblical Oratorio Seeks Composer

Edward L. Bernstein has prepared the text for an oratorio, Pillars of Faith, an Old Testament trilogy, and is seeking the collaboration of a composer in setting it. The libretto is in three parts, entitled The Creation, The Deluge, Abraham and Salvation. The text is allotted to boy soprano, soprano, mezzo-soprano, contralto, tenor, baritone, bass, chorus and orchestra, and is divided between solos, duets, trios, quartets, a sextet, and choral passages. The librettist has drawn a limited number of excerpts from the Scriptures and has written the remainder in dramatic style, using both prose and verse.

Harold Byrns' Works Heard in London and New York

A new orchestration by Harold Byrns of excerpts from Johann Strauss' Gypsy Baron was presented as the overture to Russell Markert's revue, Town Topics at the Radio City Music Hall, New York. Erno Rapee conducted the Music Hall Symphony Orchestra in the score, which contains the most popular numbers from the operetta.

On May 12, the London Symphony Orchestra, Sir Adrian Boult conducting, gave the first European hearing of the Bohemian Dance Suite arranged by Mr. Byrns from Smetana's score. Dedicated to Alma Mahler-Werfel, the work had numerous performances during the season in this country.

Mr. Byrns is now writing a rhapsody based on Serbian folk tunes for full orchestra.

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London, England: Hugh Liversidge, British Representative, c/o American Embassy.

Subscription: One Year, Domestic, $3. Canadian, $4.50. Foreign, $4.50. Single Copies, 20 Cents at Newsstands. Back numbers, 25 Cents.

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Sold at the principal newsstands and music stores in the United States, and in the leading music houses, hotels, and kiosks in Europe and the Latin-American republics.

Entered as Second Class Matter, January 8, 1883, at the Post Office at New York, N. Y., under the Act of March 3, 1879.

Contributions should be accompanied by stamps and self-addressed return envelope, and submitted at sender's risk.

New York June, 1942 No. 3053

What to Do About Genius

By Hendrik Willem Van Loon

Guest Editorial Writer of the Month

If I knew how the creative instinct works, I would be the most famous man in the world, but I have not the slightest idea. I have certain suspicions but I am careful to hide them, for they are exceedingly unpopular, and what is the use of starting futile debates when there is so much serious work to be done?

But between you and me, I do not think that we will ever get very far by trying deliberately to "provoke" Genius. Perhaps there is a better word than "provoke," but I cannot think of it just now. For Genius is an Act of God and though we have done our best to get rid of the idea of some Outside Force (call it whatever you like) shaping this world, we have to confess (on those rare instances when we are completely honest with ourselves) that a Universe *without* that Unknown Quantity —that X of the mathematical world—does not quite work. Hence the present muddle and hence the muddle of the immediate future. We are all of us trying to do something that is not within the realm of nature, and being brighter than the Almighty Himself never pays.

I continually meet bright and well-meaning boys and girls who are victims of the Marxian delusion that the Outstanding Man is a delusion and a fraud and does not exist, and never existed. I am forever exposed to bitter denunciations from the side of bright youngsters with their socks hanging down their shoes and none too well groomed (sure signs of Genius) who are full of contempt for an old-fashioned Liberal (there is no word into which they can put quite as much scorn as into that word "Liberal") who does not agree with them that everything is a matter of *conditioning* and that anybody can be turned into a Genius if only he or she or it be rightly conditioned. Having been out of step for a great many years, I can take it almost graciously but as a rule I avoid all discussions upon the subject, for it would be like telling funny stories to the solemn-faced members of the Swedish Academy.

But here is my own point of view—my own little angle—and that angle and that point of view were the result of half a century of reading about Genius and meeting the creature in the flesh. Well then, I have never read about or actually met a single person of outstanding ability who had the slightest idea how the trick was done.

• • •

People are forever asking me how I draw those funny pictures. Do I see them beforehand and do I know what I am going to do? The answer is, No. I have not the slightest idea of what I am going to do before I do it, whether it be writing or drawing; whatever I write or draw, writes and draws itself. Of course, by daily practice my hand gets a little more versatility; and I do not for a moment pretend that Kreisler would have become the world's greatest fiddler if he had been put behind the plow or that Tolstoy would have written War and Peace if he had been a peasant in Yasnya Polyana. A circus barker is not going to be a great singer. But Creative Art is something different again from executive art and you wanted to know about creative art.

Well then, Lady, it is an act of God. I believe that at the moment of conception we have more than a million chances of becoming one thing or something else again. We take our chance, and some of us are doomed to become creative artists and are condemned to one hell of a lonely life, for nobody will ever quite understand what we are doing—we ourselves least of all.

The gift is there or it is not there. Mere practice won't do the thing. It will help, but the final little element which makes the product different from a routine product is something over which none of us has any control.

Of course, it will help if there are schools where gifted boys and girls can obtain instruction in the technical processes of their art. But with all our heavily endowed art schools in New York, we have never yet produced one scrap of genius. The only genius that has made its appearance came from an obscure little settlement school on the East Side. The divine spark was there. The encouragement it got was helpful, but even without that, the spark would have burst forth, sooner or later, into a flame.

I could give you endless examples of that sort of thing, but I have been such a slave of that burning inner fire that I have done serious damage to the engine, and just now I have got to stay put and let others do the traveling and the talking.

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Under our present democratic set-up (which will pass as other similar fashions in the love of and for mankind have passed) we stare ourselves blind upon the common man and the average man. I have got nothing against him. But when he thinks that he can become the uncommon and unaverage by mere volition, I feel inclined to warn him or her that it can't be done. Unless the Good Lord in His Mercy has touched this creature and has said "You are it," 'twere better he had become a useful member of society and had stopped wasting bitter tears of resentment upon his sad fate. Otherwise his resentment might take the turn which Hitler's anger took when he discovered that, lacking the Divine Touch for the arts, the rest of the world merely laughed at him.

There is, however, one thing we can do for Genius. We can give it an opportunity to live (this business of starving in an attic is bad for the health) and we can provide it with institutions where the technical tricks are taught and then we can and must leave it alone.

If it does not quite fit into our notions about a respectable existence, with lace doilies on the serving plate, that is just too bad, for then he never can become a Consul General, but it cannot be helped. If it insists upon going its own way, what of it? As long as it does not drink or in other ways make itself reprehensible, we should let it be and find its own way to perfection. If it does not go after material gain (which is the final goal of our present system of democracy), then what of it? Let the poor creature find its own way to salvation. Take interest in whatever it produces and do not let it paint or compose all its livelong days while bally-hooed products of an inferior quality are attracting the multitudes.

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Find out Genius as a hog goes after truffles. The comparison is not very elegant but a pretty true one, for the truffles lie hidden and have to be brought to the light of day by much rooting and digging. But—just as much as possible—leave Genius alone and give it a chance. Do not kill it by forcing it to keep step with the rest of the crowd. Art, being part of Nature, is essentially aristocratic. It has a hell of a time in a community in which the opinion of Jesus counts for no more than that of Judas, since both are voters in the thirtieth precinct of Jerusalem.

Art is something individual and when I use the word Art, I include all expressions of the creative spirit, for the man who visioned Brooklyn Bridge was as great an artist as a Rembrandt.

Individuals thrive best when allowed to be individuals and that is the last thing a Democracy cares to do. It wants conformity, and conformity is impossible to the creative individual. All of which is highly regrettable and I am sure Mrs. Roosevelt (for whom in other respects I have the highest esteem) would not at all agree with me. But there it is, as it seems to have been pre-ordained by the unknown Powers which rule this universe and I do not intend to be brighter than they are.

. . . CONCERNING HENDRIK VAN LOON

The guest editorial of this month is by the eminent historian and writer. An intrepid and outspoken crusader for free thought and free speech, Van Loon often points out the faults of Democracy, although he believes in it fervently, and is one of the most patriotic of American citizens. His incessant and highly useful work for the United Nations during the past few years is the best proof of where he stands in the present cosmic war of ideologies.—Editor.

Cartoon by Bo Brown

Young man, have YOU bought a war bond?

VARIATIONS

By Leonard Liebling

What is a genius?

No definition of genius has ever been conclusive, no hypothesis has ever been convincing. The subject simply eludes analysis or even explanation, despite the researches, assumptions, surmises, theories and speculations of scientists, philosophers, medicos, poets and pundits.

Geniuses themselves have been unable to trace the sources of their supernal abilities and to tell how and why they function.

Carlyle once said that genius is a capacity for taking pains, and others echoed the same thought. Balzac described it as intensity. Disraeli held that its most necessary ingredient is patience. Aristotle declared that there is no genius without a mixture of madness. Lombroso agreed with Aristotle and wrote a book to show the thin line of cleavage between genius and insanity. The most general belief—and the easiest way out of the problem—is to credit genius as a gift of God.

Mozart was admittedly a genius, yet when he was asked to explain his amazing powers of creation, he replied that ideas came to him like a bolt of lightning and developed themselves as his pen flew over the paper. Beethoven and Wagner worked often with fever and in physical pain. Mendelssohn, Haydn and Rossini, like Mozart, poured out their music without the least travail or discomfort except the mechanical act of writing it down.

What then, exactly, is Genius?

Let author and sage Hendrik Willem Van Loon try to explain it, with the letter and essay just received from him by the Editor of the Musical Courier.

Herewith the letter; the essay is published on the preceding page:

"A charming and very intelligent woman we had known in Europe in happier days and whose husband had been moved from a Scandinavian capital to a city in Northern New York State wrote me a letter and said, 'We have a Parent's Forum here and this Forum makes a very serious attempt to discover Genius and to find out how Genius can be fostered, and they have asked me to ask you what you think about Genius and how it can be fostered and discovered. I realize that you are very busy and have your own opinions upon this subject, but couldn't you just send me a few words. *Please.*'

"I was indebted to this lady (using this rare word gratefully) for so many kindnesses that then and there, I scribbled an answer. That answer was on my desk when a few musicians of prolonged and sound experience came to visit us and they were shown the letter (professional vanity of the author) and they both exclaimed *unisono*, 'Oh, you must have this published in some musical magazine, for that is the way practically all of us feel, but we are never allowed to so so because it would not be Democratic or according to the modern pedagogical Hoyle.' And I answered, 'I doubt whether any musical magazine would quite dare to print it,' but they *da capo*-ed, 'Do send it to some musical magazine, for we need that letter so badly'; and I alliterated 'Leonard Liebling,' and they staccatoed 'Yes, yes, yes'. That is the *bona fide* story of the origin of this letter and why it was sent to Editor Liebling by his devoted friend and sincere admirer,

Hendrik Willem van Loon."

* * *

When I left Florida, the usual night illumination along the water front in the Southern sections was blacked out, and cars using the ocean road crawled along cautiously with headlights dimmed. It was therefore a sort of minor adventure to drive from Miami Beach to Hollywood in the inky darkness (about eighteen miles) and one felt importantly warlike.

I did it one night to hear Harold Bauer play a recital at the mammoth Hollywood Beach Hotel, which boasts of being (and is) a complete city in itself.

When I arrived there, Harold pretended to be dumfounded. He threw his hands in the air and said, "*Mirabile dictu!* A critic risking his life to hear me play the Moonlight Sonata! Well, they told me that you were coming, and so, to keep you awake, I have prepared a pill that banishes sleep and I shall drop it into your food while we dine." "It isn't a Mickey Finn by any chance, is it?" I asked. However, Harold confessed that he doesn't know what a Mickey Finn is, and so I ate and drank in peace and plenty.

About a dozen of us sat at table with him, mostly the staff of the University of Miami, and the hour went on to nine o'clock with not a mention of the recital. In fact, scientific Harold was explaining to me how he exterminates Japanese beetle and other insect pests at his Long Island estate, when Franklin Harris, publicity director at the University, suddenly reminded us: "How about the concert?" "Good Lord, yes," exclaimed the giver, and made for the auditorium, the Great Lounge of the hotel.

A few minutes later he was addressing the audience, explaining what a Sarabande is, how Handel came to write his Harmonious Blacksmith Variations, why the Moonlight Sonata has that title, etc. All the Bauer commentations had truly informal charm. Other composers grouped on the program were Schubert, Liszt, Schumann, Gluck, Debussy, and Chopin.

I have been hearing Bauer for never-mind-how-many years and he has lost none of his famed qualities of musicianship and pianism—authority without pedantry, a sense of feeling every note in communion with the composer, of enthusiasm and joy in his own music-making, tone that poetizes and paints, and the use of technic as a medium to express Beauty. . . . If Harold dropped that pill into my plate or cup, he dissipated its need with his compelling performance of the Moonlight Sonata.

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Another late keyboard event in Miami was Guiomar Novaes' appearance with the University Orchestra in the Schumann Concerto under John Bitter's leadership. Circumstances made me miss the occasion, but competent sources report that the Brazilian artist registered a rousing success.

The next evening the program was repeated at nearby Fort Lauderdale, and thereby hangs a tale. The orchestra and its soloists give a series there without any local guarantee, for the Central High School sponsors the concerts, and the pupils sell the tickets. Naomi Keats, head of the music department, directs the enterprise and the results have been nothing less than glamorous artistically and in point of attendance. I think that no other High School has a similar plan, but this mention might give some of them a valuable idea.

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Peerless Larry Adler and his missus toured Australia not long ago. In Melbourne a listener said to Mrs. Adler, "Your husband calls his instrument a 'harmonica.' We've never heard that name, but always call it a 'mouth organ.' Now, what do you really call it?" "I call it our bread and butter," was the unanswerable reply.

* * *

A communication marked "Strictly Personal," from S. Shankman, was received by this Editor with admiration and awe: "I am going to play for a concert manager this afternoon (May 16) the most stupendous 'trick' ever performed. I play the Sextette from Lucia, by Donizetti-Leschetizky, with my eyes blindfolded, a glove on the left hand, my right foot and hand tied to the piano chair!!! P.S. You are at liberty to use this letter in your Variations, or any other part of your paper."

* * *

Cecil Arden asks "Whether it wouldn't be a good plan to salvage copper and other metals for all artists to scrap the greater part of all plates. That would make a pretty big pile. Won't you put in a little squib suggesting it?" For further details, Miss Arden may be reached at 56 West 68th Street, New York.

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I met impresario Fortune Gallo on the Fifty Seventh Street *galleria* and asked him where he was going to rest this Summer after his busy season with the Chicago and San Carlo Operas. "I will get some rest, certainly. I will get it travelling on trains between New York and Washington, for I have arranged to give outdoor opera performances at the Watergate in the Capital, and there is every indication of large audiences in that crowded city."

* * *

One of those amusing slips occurred in NBC's Music Round-Up for May 1, listing advance performances on the air. For her May 14 recital, Desi Halban, Viennese soprano was set down to do the following unfamiliar number:

Castel Nuovo . . . . . Tedesco

The sender of the item suggests that perhaps Miss Halban might like to add to her repertoire also these completely neglected compositions:

Rimsky . . . . . Korsakoff
Vaughan . . . . . Williams
Saint . . . . . Saens

* * *

Production of all metal horns is ordered stopped after June 30. Remembering the motor atrocities that performed How Dry I Am and other musical motifs, it seems not quite true to say that no good can come from war.

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"Cutters do strange things to a sound track," reported Miklos Rosza, composer for Alexander Korda films. "I once listened to one of my own scores where the cutter had eliminated every second measure in order to shorten the music."

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The final meeting of The Bohemians had a concert at which the players were costumed and made up as the composers whose works were performed. See the attached snap:

WHEN BACH MEETS BALOGH.

Left to right, Rae Robertson as Grieg, Pierre Luboshutz as Mozart, Isidor Achron as Bach, and Erno Balogh as Saar.

Somebody Told

by Simon Snooper

Soldiers at Fort Snelling, Minn., greeted strains of Tchaikovsky and Berlioz with thunderous applause when the Minneapolis Symphony, under Dimitri Mitropoulos, gave a concert recently in the Post's huge Riding Hall.

The performance was arranged by the Orchestral Association of Minneapolis, which had previously allotted a limited number of complimentary tickets to soldiers in the home series at Northrop Auditorium. The tickets were so popular that the quota was doubled.

The Fort Snelling program included Berlioz's Roman Carnival Overture, Meditation from Thais, Dukas' Sorcerer's Apprentice and Tchaikovsky's Fifth Symphony.

"We enjoyed greatly being able to play for the soldiers," said Mr. Mitropoulos, "and we hope that we will be able to play again in the future. We had a very attentive and enthusiastic audience."

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Leonard Shure undoubtedly has a right to call himself a "minute man," for twice within recent weeks he has been summoned in slightly more than a minute to substitute for fellow pianists. The latest such occurrence was one midnight when he received a telephone call from Buffalo to the effect that Rudolf Serkin was unable to appear the following day in the Brahms D minor concerto. Despite his own engagements, including his teaching schedule, Mr. Shure set off the next morning and that night was at the piano in the Brahms score. He recently flew to Minneapolis to play the same composer's B flat concerto in place of Horowitz.

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When Gregor Piatigorsky, Russian cellist, now touring with Val Pavlovsky, his accompanist, was asked recently about the war, he replied that it would probably be long and hard. Gregor is not a military expert, nor does he want to seem pessimistic. As a matter of fact, he would prefer to see it over as soon as possible, for he has three brothers, two of whom are musicians, serving in the Russian Army. He left his native land when he was 18 and is a resident here, having taken out his first papers over four years ago. Awaiting a call to service, he is giving benefit concerts, the latest taking place in Town Hall recently for Russian relief.

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The CBS Sunday afternoon program, The Family Hour, became a family affair on June 21 when Frank Chapman, baritone, substituted for Deems Taylor, on vacation, as master of ceremonies. Mr. Chapman introduced the star of the program, Gladys Swarthout who, in private life is Mrs. Chapman. Although the couple have been married for 10 years, they have seldom appeared together at the microphone although they have been heard in recital and opera. Al Goodman's Orchestra and chorus again participated in the program with the Metropolitan Opera's mezzo-soprano.

Minneapolis College Staff Teaches in Summer Session

MINNEAPOLIS.—The regular faculty of the Minneapolis College of Music will teach the first six weeks' summer session. Courses carry credit toward certificate, diploma and degree. Guest artists engaged are Peter D. Tkach and Berthold Busch. Intensive courses in speech and for public school music teachers are offered.

Mr. Tkach conducted the college choir and Harold Ayres a chamber group in a recent joint concert. The former presents the fifth annual two-week choral session which opened with a large registration.

William Muelbe conducted the fifth concert of the College Orchestral Society, when the soloists were Rachael Koefod and Muriel Pengilly, pianists; Lois Lane, soprano; Patricia Hauke, violinist; Harry Gee, clarinetist; and five French horn pupils of Mr. Muelbe. Graduation recitals were given by John Buxie, baritone; Janet Vail, pianist; Estelle Larsen, soprano; and Rhoda Nitschke, pianist. Commencement exercises were held on June 19.

MARGARET SITTIG,

violinist, and her father, Frederick V. Sittig, pianist, recently gave recitals at Georgia State College for Women, Milledgeville, Sea Island, Ga., Palm Beach and Sebring, Fla., and for soldiers at Camps and Air Bases in North Carolina, Georgia and Florida.

I See That

Vitya Vronsky and Victor Babin, duo-pianists, recently fulfilled return engagements in Ottawa, Canada, Baltimore and Fort Wayne, and were heard for the first time this season in Brockton, Mass., Bloomington and Danville, Ill., Greenville, Miss., Eldorado, Ark., Beaumont, Tex., Eugene, Ore., and Ontario, Calif.

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Suzanne Sten, mezzo-soprano, gave a recital recently at Newport News, Va., and two days later appears at the Woman's College, Danville, Ky.

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Florence Reed was a guest artist recently in Racine's Biblical play, Athalie, at Washington Catholic University.

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Gustave Ferrari concluded his series of three recitals at the studio of Mrs. Henry Hadley, New York. Previous programs were given at the home of Mrs. Edith Wade and the studio of Percy Rector Stephens.

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Despite his weekly radio as master of ceremonies and violin soloist, Albert Spalding continues to fulfill an active concert schedule. He opened his recent tour in Cleveland, playing the Samuel Barber Concerto twice with the Cleveland Orchestra under Rodzinski, then set out for Fort Wayne, Ind., to play with the orchestra there, and was later booked for Springfield, Mass., Chattanooga, Fort Smith, Little Rock and Watertown, Mass.

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The first prize of $300 in the WGN $1,000 contest to find out which song listeners preferred to hear Marion Claire sing was won by Mrs. Helen Le Brecht, of Villa Park, Ill. It was Deep in My Heart and was featured by Miss Claire at the broadcast announcing the winners. Prizes totalled 79 with 40 states represented among the contestants. Miss Clair has donated an album of her Victor Recordings to an Illinois recreation centre for service men.

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Eleanor Steber, Metropolitan Opera soprano, has been re-engaged as soloist with the Toronto Philharmonic and appeared on June 4 at the Promenade Concert. Among her summer dates is an appearance as soloist at Washington Park, Milwaukee, Wis., July 28.

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Ralph Lear, tenor, presented a recital at the Studio Club, New York, his program including an aria from Manon Lescaut and songs of Handel, Donaudy, Gluck, Schubert, Brahms, Rachmaninoff and others. Glory Zahradnick was at the piano.

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Ora Hyde, soprano, was heard recently by the Forest Hills Woman's Club.

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Marcel Hubert, cellist, was heard for the Century Club of Scranton, Penna.

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Having covered 35,000 miles in six months during which they gave 94 concerts in 44 states, the Trapp Family Singers, under the direction of Baroness Von Trapp concluded their season at the College of New Rochelle.

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William Primrose, violist, and Arthur Benjamin, pianist-conductor-composer, have announced a series of joint recitals again next season in Vancouver and Victoria, B. C. Mr. Benjamin conducts the Canadian Broadcasting Symphony Orchestra in Vancouver.

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Jean Watson, contralto, was soloist on May 8 and 9 with the St. Louis Bach Choir at the Municipal Auditorium of that city. On May 11 and 13 she fulfilled a re-engagement as soloist at the Chattanooga, Tenn., May Festival.

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Leonard Shure, pianist, has been engaged for three appearances at Ravinia Park in August, assisting the Budapest Quartet. Mr. Shure made his first appearance at Ravinia last summer.

FRITZ REINER HOST TO ALEXANDER SVED,

right, Metropolitan Opera baritone, at the former's Connecticut home, where Mr. Sved recently spent a week-end following his operatic and concert tours.

Mary Hopple, contralto, artist pupil of Adelaide Gescheidt, broadcast the title role of The Old Maid and the Thief by Menotti in the American Operatic Festival on May 21 over WOR-MBS.

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Paradiso's Grand Opera Guild, comprising soloists and a chorus of 50 voices coached and directed by Donato A. Paradiso, gave an opera concert at Town Hall on May 18. Ruth Coe was at the piano.

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Jarmila Novotna, Metropolitan Opera soprano, sang arias from Boheme, Faust and the Bartered Bride, and songs as guest artist recently on the WOR America Preferred program.

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Richard Crooks, tenor of the Metropolitan Opera, sang on May 4 in Waco, Texas, and on May 6 in Jackson, Miss.

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A late Spring engagement for Norman Cordon, bass baritone of the Metropolitan Opera, included recitals at the University of North Carolina Chapel Hill, May 11 and at Queensboro, N. C., May 12.

Works of Mrs. H. H. A. Beach Featured at Recital

A program featuring works of Mrs. H. H. A. Beach was presented recently at the Sunday Musicale of the American Woman's Association at the Henry Hudson Hotel, New York. Mrs. Beach spoke about her compositions, which were presented by Nora Hellen, soprano; Eugenie Limberg, violinist; and the Henry Hudson Trio.

Subsequently, in St. Bartholomew's Church, New York, Mrs. Beach's Canticle of the Song was presented under the direction of David McK. Williams, with Dorothy Baker, soprano; Saida Knox, contralto; Lucius Metz, tenor; and Glenn Darwin, baritone. On a later Sunday the offertory anthem was one of her works.

The St. Cecilia Society, Willard Sektberg, conductor, presented Mrs. Beach's Chambered Nautilus, for women's voices, at the Waldorf-Astoria, New York.

William Hacker Touring

William Hacker, pianist, and conductor of the Lake George Summer Symphony, on May 8 gave a recital in Conneaut, Ohio. He appears also in Geneva, Ohio, Waterville, N. Y., Barre, Vt., Easton, Penna., and Arcola, Ill.

MODERN MUSIC "EMANCIPATES" THE HARP

Although the harp in its earliest forms is of great antiquity, it remained for the 19th and 20th centuries, says Edna Phillips, to realize the full possibilities of the modern instrument.

The former solo harpist of the Philadelphia Orchestra, selected by Stokowski himself, who recently resigned from her post in order to devote all her time to solo appearances, asserted that not until Berlioz and Debussy did composers consider the timbre of the harp and the effects which it can produce in instrumental coloring. Modern composers, Miss Phillips said, have carried on their work and thus enriched the repertoire of the instrument.

Pausing between engagements to make a visit to the Musical Courier office from her Philadelphia home, the energetic young artist, whose vitality and spirit almost belie the fact that she not only maintains a home but is the mother of two children, impressed the interviewer as being the best apostle for the harp that any one could desire.

THE HANDS OF EDNA PHILLIPS

The "Misunderstood" Harp

"Earlier composers who wrote for the harp," she asserted, "often left it to the interpreter to get the particular coloristic effects, to achieve the sonorities desired. They left the matter of cadenzas to the players themselves. Possibly the composers did not understand the instrument and players of previous days may not have been as well equipped as those today. With this dual situation, it is little wonder that the harp literature has been so retarded in growth, only now beginning to catch up with the instrument's mechanical possibilities.

Improvements in Instrument

"It is my belief that the harp lends itself to the modern style of composition more readily than many composers realize. And there have been marked improvements in the instrument itself. The contemporary instrument, the present-day player and the modern composer all have something in common. That is one explanation of the increasing growth of harp literature today although it is a late date, chronologically speaking, in comparison to the harp itself.

"It has been my good fortune to play the premieres of some of these contemporary works for the harp. Last March, I gave the first performance in Rochester, under the direction of Jose Iturbi, of Paul White's Sea Chanty Quintet, for harp and strings. Then there is Harl McDonald's suite From Childhood which I introduced in Philadelphia, New York and other cities and there is Isadore Freed's suit for harp, viola and flute.

"These works were written for me and I was happily available to give the player's reaction to the harp-parts as they were developing. In each instance however, the composer knew what he wanted; he did not merely leave it up to the harpist to accomplish.

"Carlos Salzedo had much to do with popularizing the harp, for he recognized the paucity of repertoire and came to the rescue not only with original compositions but with many arrangements. When not only the general public but the harpists themselves realized what he was seeking, interest increased.

Works Written for Performers

"As we compare the harp literature with that of other instruments, we realize that concertos were often written by composers with particular players in mind. And there were comparatively few harpists of fame. Thus there was little incentive to commission works for the instrument. This, I believe, was another factor in retarding its popularity."

Miss Phillips said she had determined to be a harpist when, as a child, she first fascinatedly ran her fingers over the strings of the instrument in a music store. She is awaiting a new concerto for harp and orchestra being written for her by Benjamin Britten, British composer, now back in England.

"With Debussy, Ravel, Mozart, Wagenaar, Salzedo, McDonald and now Britten, I believe our harp repertoire is really taking on appreciable size," she said as she hastily departed for that erstwhile barn at Germantown, Penna., which she has fitted up as a studio and where she rehearses when at home between tours.

Photo by Apeda

JACQUES SALZEDO at the age of two is following the example of his parents, the noted harpists, Carlos and Marjorie Call Salzedo. He has his own harp, tailored to his size. Jacques heard his first harp concert when only eight days old. It was given by his father on Bing Crosby's radio hour.

Primrose Again to Appear with London Quartet

In addition to his solo appearances and his tour with the Primrose Quartet, William Primrose, violist, next season will be heard with his former associates, the London Quartet.

His tour this season took him to the Pacific Coast and through Canada and included appearances at the Peabody Conservatory, with the Chicago Symphony, under the direction of Sir Thomas Beecham in New York and in Seattle, with the orchestra of the Canadian Broadcasting Corporation and with the London Quartet. He also gave sonata recitals with Arthur Benjamin at Bellingham College and Reed College and with his Primrose Quartet at the Baltimore Bach Club and in a series of concerts in Montreal, Quebec and Toronto.

Raymond Concludes Series Leaves for California

George Perkins Raymond, having concluded his series of American songs over WNYC, leaves for California to participate in the wedding of his daughter this month. On his return, the tenor will resume his radio activities with a cycle of folksongs and art songs of the United Nations. Mr. Raymond will sing numbers from Norway, Sweden, France, Russia, England and the United States using the original anguage when foreign songs are presented and then singing them in English. Mr. Raymond has also been fulfilling engagements at benefit concerts.

French Folklore Society Heard at Columbia University

A program of songs, under the direction of Louise Arnoux, and dances, directed by Jeannine Dawson, was presented by the French Folklore Society at the McMillin Theatre, New York, under the auspices of the Department of French of Columbia University.

Suzanne Bloch, lutenist, Paul Smith, recorder player, and Charles Magnan, pianist, assisted the two groups. The singers and dancers had appeared under the same auspices on several previous occasions. Recently they presented a program at the Professional Children's School for the benefit of General De Gaulle's Free French forces and gave a concert at Washington Irving High School to aid in the purchase of a bombing plane.

Mme. Arnoux gave a lecture-recital on May 17 for the Alliance Française of Worcester, Mass.

Harold Bauer Resumes Concerts after Teaching

After a two months' stay in Flordia concertizing and teaching at the University of Miami, Dr. Harold Bauer resumed his concert tour in Rock Island, Ill., with two appearances at Augustana College. After his appearance with the Omaha Symphony Orchestra, Dr. Bauer returned to New York. A recent appearance was with the Women's Choral Group of Temple Israel in Lawrence, L. I., for the Red Cross.

DORIS DOE MEETS TOPSY DOE at the Sportsmen's Show in New York. Following her appearance in Parsifal at the Metropolitan Opera House, the American mezzo-soprano left for Texas, appearing both at Wichita Falls and the following night at Sheppard Field where she was made a "daughter of the regiment." Col. Edward C. Block, commandant of the Field, tendered Miss Doe a reception following the ceremony.

Bethlehem Festival

(*Continued from page* 19)

festival in the Benedictus. the voice, clear and rich, being used with thorough musicianship. Miss Knox made much of the Agnus Dei and the final Dona nobis pacem brought the festival to a close on a high plane.

During the intermission, Dr. W. L. Estes, Jr., was chosen president to succeed the late Mr. Snyder. Mrs. Quincy Bent, vice president and acting president, declined the post. Under revised by-laws, three vice president were named, Dr. C. C. Williams remaining and Russell K. Laros succeeding Mrs. Bent. The third vice president is Robert P. Lindermann, Jr.

Acknowledgment was made in a bronze tablet, on view for the first time, of the presentation to Lehigh University by Mrs. Gretchen Wolle Baker of the Gesellschaft Edition of Bach's works, formerly owned by her father, Dr. J. Fred Wolle, founder of the festival and conductor from 1898 to 1933.

Doris Doe Returns to Be Symphony Soloist

Doris Doe, Metropolitan Opera mezzo-soprano, was soloist on May 17 with the New York City Symphony Orchestra, Robert Lawrence, conducting. Miss Doe recently returned from a tour of the Southwest which included an appearance in Memorial Auditorium, Wichita Falls, Tex., for the USO; Sheppard Field, for 1,000 service men; and at Mineral Wells, at Camp Walters. Miss Doe was soloist on May 7 with the Albuquerque Symphony Orchestra.

English Duo Completes Tour

Viola Morris, soprano, and Victoria Anderson, contralto, the English Duo, have returned from their second transcontinental tour. In the late Spring they were heard on the West Coast. The singers are scheduled to make three more record albums of duets.

Junior Choir Festival at Norfolk, Conn.

NORFOLK, CONN.—The second annual Junior Choir Festival of Litchfield County was held on May 31 at the music shed on the estate of Mr. and Mrs. Carl Stoeckel. Luther Noss, organist and choir director at Yale University, conducted the 500 children from 25 choirs. The Festival Chorale, written by Robbins Battell, father of Mrs. Stoeckel, was sung. Prior to the program Bach chorales were played by a brass choir.

Agatha Canfield, organist and choir director of Canaan and Newton, was chairman of the committee. Leona Bodenmiller, soprano, was soloist and Grigg Fountain, of Pearl St. Methodist Church, New Haven, was organist.

VINCENT SOREY AND ARTISTS AFTER FIFTH CONCERT

of young talent in musical art, presented by the Sponsors of Art Association, created and directed by Mr. Sorey. The young artists, Dolores Mae Wilson, Betty Boland, Nilda Dell, Rose Costa, Mary Little, Virginia Blaek, Frances Caputo, John Gallian, Guy Loyale and Gus Krisow, were coached and instructed by Mr. Sorey. Floyd Worthington, baritone, and Elmo Russ, pianist, were assisting artists in the program of operatic excerpts and lighter numbers. Highlights from Mr. Sorey's operetta, Royal Jade, were given their first public performance with the composer at the piano.

Eileen Borwell in Toronto Recital

TORONTO.—Appearing for the Heliconian Club, Eileen Borwell, soprano, of South Africa, proved herself a versatile interpreter in a list which included numbers of various schools. Her high, rich and flexible voice, plus a keen humorous sense, made her program one of great enjoyment. Starting with two Brahms songs, sung in devotional manner, Miss Borwell revealed her thorough mastery of the Handelian line in an aria from this composer's Alexander's Feast. An aria of Zerlina from Mozart's Don Giovanni demonstrated her steady legato. Miss Borwell's French group comprised two contrasted settings of a traditional number and an ancient Huguenot song. One of the versions of the traditional air was a peasant setting discovered by Marius Barbeau of Ottawa and arranged by Arthur Somervell.

An English group was followed by a section of South African songs in which the soprano used the speech of the Boer people. Miss Borwell sang these numbers with authority. N. M.

Critics Circle Chooses Schuman Work

William Schuman was voted winner of the first annual award of the New York Music Critics Circle for the best new American orchestral work performed this season—his third symphony, premiered in New York by Serge Koussevitzky and the Boston Symphony.

No award was made for new American chamber music or dramatic music, oratorio or ballet work. For revived dramatic music, special mention was given Gershwin's Porgy and Bess, while Copland's ballet, Billy the Kid, was also honored. Special mention as established orchestral scores was given Roy Harris' Third Symphony, Copland's The Quiet City and Griffes' Pleasure Dome of Kubla Khan.

Olin Downes was chosen to succeed Virgil Thomson as chairman, with Oscar Thompson vice chairman and Donald S. Fuller and Julian Seaman secretary-treasurers. Mr. Thomson and Henry Simon were named new members of the executive board.

Concert Aids Hospital

Kathryn Meisle, contralto and Richard Bonelli, baritone, both of the Metropolitan Opera; Marcel Hubert, cellist; and Jose Renato, guitarist, were soloists recently at the benefit concert in the Hotel Pierre for the Second Evacuation Hospital. This unit is sponsored by St. Luke's Hospital.

Solon Alberti conducted the augmented choral unit of the Dramatic Oratorio Festival Foundation in six choruses from Handel's Messiah. Mme. Meisle offered an aria from Samson and Delilah, and songs of Handel, Chausson, Tchaikovsky, Bridge and others and joined with Mr. Bonelli in a duet from The Barber of Sevville. The baritone sang the monologue from Andre Chenier and songs of Gliere, Rachmaninoff, Hageman and others. Mr. Hubert contributed the Saint-Saëns cello concerto with Harold Dart at the piano and numbers of Popper and Faure. Mr. Renato played works of Scarlatti, Albeniz, Bach, Tarrege and Granados.

Frederick Bristol was accompanist for Mme. Meisle and Ernst Victor Wolff for Mr. Bonelli. Sara Knight and Everett Roudebush were the pianists for the chorus.

All the artists had to give encores.

Chapple Conducts Programs

Stanley Chapple, conductor of the orchestra, opera and chorus departments at the Peabody Conservatory, directed the chorus on May 23 in the Brahms Requiem and a Bach motet. On May 9 the opera department performed Cavalleria Rusticana. This is the first season a series of children's concerts has been given by the Peabody Orchestra under his direction.

Mr. Chapple this season has rehearsed the choruses at the Dana Hall School and Pine Manor College.

He has lectured at the Turtle Bay Music Settlement, the Maplewood, N. J., Adult School, Sweetbrier College, New York University, and in many other cities. During the summer he conducts the St. Louis Little Symphony in a series. For the third consecutive year he will be associated with Serge Koussevitzky at the Berkshire Music Center.

Nord Vernellj Joins Artists on Annie Friedberg List

Nord Vernellj, American dramatic baritone of opera, radio and concert, has joined the list of artists under the management of Annie Friedberg. Mr. Vernellj, descendant of Lillian Nordica, has been heard with the St. Louis Opera Association and at the St. Louis Municipal Theatre. He broadcasts weekly on Wednesday nights over WWDC, Washington, D. C.

Van Wey Poems in New Anthology

Adelaide Van Wey, contralto, had three poems, America, An Insomniac's Sour-Graping and Poseuse, included last month in the Crown Publishers Anthology of American Poets, Here Is America. Previously Miss Van Wey had some of her poetry issued in the album, No Fury Like.

Shaw Protests Rationing of Music Instruments

LONDON.—Contending that musical instruments are "among the first necessities of life," George Bernard Shaw, in a letter to the Times, has protested the war-time restrictions on such equipment.

He urged the editor to tell the government that musical instruments and supplies should not be limited.

The noted author and playwright in his inimitable style declared that he might have become a musician himself when he was many years younger, if it had not been for a financial handicap. "In my boyhood," he wrote, "I had a chance to become qualified as an oboist and I should have jumped at it if I could have obtained £14, which was the price of a second-hand oboe 70 years ago." Lack of the money, he said, caused him to become a writer "because the initial equipment cost only a few pennies for paper."

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Gary, Opera Auditions Winner, in Baltimore Recital

BALTIMORE, MD.—Elwood Gary, young American tenor, who has battled his way from the prize ring to grand opera via the Metropolitan Auditions of the Air, following his recent winning of the finals in that contest, has been offered motion picture and radio contracts. But he has turned them down, it is stated, in order to devote his entire time to preparation for his debut at the Metropolitan next fall. During the summer he will prepare ten operatic roles, being coached in this work by Romano Romani. This young singer, who began his career as a soloist with stage bands, started his study of serious music a little over five years ago when he became a pupil of Eugene Martinet. Mr. Martinet is also director of the Baltimore Civic Opera Company, with which Gary sang a number of important roles. He presented his first full-length recital at the Lyric Theatre here on May 13.

G. K.

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Bach Festival at Juilliard School

The Juilliard School of Music presented a Bach Festival of four programs for the benefit of the Students' Aid Fund. The participating artists were all members of the faculty, alumni and students. The orchestra of the Juilliard Graduate School under the direction of Albert Stoessel and the Chorus of the Institute of Musical Art under the direction of Igor Buketoff also took part in the programs.

Igor Buketoff conducted the opening number of the Festival, the Cantata No. 11 ("Ascension" Oratorio). Margaret Sheridan, soprano; Mary Frances Lehnerts, alto; Delbert Sterrett, tenor, and Bernard Martin, baritone, were the soloists. This was followed by Cantata No. 53 for solo alto, Strike, My Hour, conducted by Albert Stoessel. Margaret Harshaw, the soloist, sang with magnificent assurance. The program closed with a stirring performance of the Magnificat, also conducted by Albert Stoessel. The soloists were Jean Cubbage, soprano; Lodema Legg, mezzo soprano; Jean Browning, alto; Delbert Sterrett, tenor; Eugene Bonham, bass; Constantine Callinicos, cembalo; and George Volkel, organ.

Organ and Chamber Works Presented

The second night's list featured organ and chamber compositions. George Volkel opened the program with the Fantasy and Fugue in G minor and concluded it with the Passacaglia and Fugue in C minor, played with dexterity. Dorothy Minty and Jerome Rappaport joined in the E major sonata for violin and piano in a forthright and well-balanced reading. Three arias, Flocks and Herds May Safely Graze, My Heart Ever Faithful and Hark the Sound of Flute, in translations by Henry S. Drinker, were stylistically sung by Susanne Fisher with Mary Miles, Carolyn E. Grant and Patricia Powell, flutists; Felix Salmond, cellist, and Sergius Kagen at the piano. Miss Fisher used the score and the instrumentalists provided the accompaniment in various combinations. Dr. Ernest Hutcheson gave a brilliant reading of the Chromatic Fantasy and Fugue for piano, and Mr. Salmond played with his accustomed aplomb the G major unaccompanied suite for cello.

String Orchestra Heard

The third program consisted of miscellaneous works for soloists and string orchestra. On the program was the D minor piano concerto played by James Friskin; the Sinfonia from the Church Cantata No. 21 for Solo Oboe and String Orchestra in which Lois Wann was the soloist. The Concerto in A minor for flute, violin and piano was performed by Ruth Freeman, Mary Becker and Muriel Kerr; this was followed by Albert Spalding's playing of the E major Violin Concerto. The Concerto in C Major for three pianos played by Katherine Bacon, Ernest Hutcheson and Oscar Wagner brought the interesting program to a close.

St. John Passion Sung

The final event in the festival was Bach's St. John Passion, uncut, with Mr. Stoessel again conducting. A chorus from the Institute of Musical Art trained by Igor Buketoff, and the Juilliard Orchestra, were assisted by six vocal soloists, with Gregory Ashman at the cembalo and George Volkel the organ. Particularly good work was done by the student singers, including Estelle Hoffman, soprano, Mary Gayle Dowson, alto, Richard Manning and Lloyd Linder, tenors, Robert Reeves and Nelson Magill, baritones. The chorus, though not as large as in some recent hearings of the work, made up in the quality of its work, the chorales being especially fine. Mr. Stoessel requested that no applause be offered, and at the close the audience departed in impressed silence. D. N.

Juilliard Summer Festival to Aid War Morale

The annual Juilliard Summer Festival will be opened free to the public this year as a morale booster it was announced by George A. Wedge, director of the Juilliard Summer School where the concerts will be given.

Katherine Bacon, pianist, opens the festival on July 7. Concerts will be on Tuesday, Wednesday, Thursday and Friday of each week and will feature faculty members of the school.

Hugh Porter, organist, gives the second concert and will be followed by the Kraeuter Trio; Julius Huehn, Metropolitan Opera baritone; Sascha Gorodnitzki, pianist; Fraser Gange, baritone; Muriel Kerr, pianist; Dorothy Minty, violinist; Sigismond Stojowski, pianist; Hardesty Johnson, tenor; James Friskin, pianist; Lonny Epstein, pianist; Alton Jones, pianist; Mishel Piastro, violinist; Coenraad V. Bos, pianist and Mack Harrell, baritone, in a joint program; Dr. Ernest Hutcheson, pianist; Frank Sheridan, pianist and Naoum Benitzky, cellist. The artist for the final concert on Aug. 7 has not been selected as yet.

Vocal Arts Academy Pupils Stage Merry Wives

PHILADELPHIA.—Students of the Academy of Vocal Arts present The Merry Wives of Windsor in an open-air performance on June 24 at Haverford, Penna., for the benefit of the Red Cross. The cast includes Doris Blake, Lauretta Carver, Jane Foltz, Frank Karian, John Lawler, Valfrido Patacchi, Walter Pfannenstein, James Pease, Blake Ritter and Karl Sittler.

Prof. Benno Frank is in charge of the staging, Josephine Petts the ballet and the orchestra of 30 is under the direction of Vernon Hammond.

SUZANNE STEN,

mezzo-soprano, takes her domestic duties out of the kitchen and into the spring sunshine on the terrace of her New York studios. Miss Sten recently returned from a concert tour in Virginia and Kentucky.

Rose Raymond Judges Piano Contests

Rose Raymond was a judge for the contests held in Baltimore, Md., and Scranton, Penna., by the National Guild of Piano Teachers. While in Scranton, Miss Raymond gave a lecture-recital on the Tobias Matthay principles before the Central New York Association of Music Teachers at the Museum of Art. On July 6 to 31, at her New York studios, she conducts a summer master class for pianists and teachers based on an analysis of the Matthay principles.

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Carmel's 8th Festival to Present Novel Program

CARMEL, CALIF.—Carmel's eighth annual Bach Festival is scheduled for July 20-26, and will again draw hundreds of visitors to this seaside village. An outstanding group of soloists includes Peggy Turnley, Vera Osborne, Margaret Engel, sopranos; Russell Horton, Edgar Iverson, Julian Lieban, Harvey Smith Spencer, tenors; Merwin Dant, Noel Sullivan, basses; Doris Ballard, Inez Lauritano, violinists; Jules Salkin, violist; Cornelius Van Vliet, cellist; Lillian Steuber, Ralph Linsley, pianists; Helen Mead Little, flutist; Clarence Mader, organist; Alfred Frankenstein, lecturer.

The works to be performed include six Bach programs, an evening of miscellaneous works from Bach to Beethoven, and an evening of Mozart. Major works to be heard are the B minor Mass; Cantata No. 11, Praise Our God; "Coffee" Cantata; Overture in C major; Brandenburg Concerto No. 6, Concerto in C major for two pianos; Concerto in A minor for violin, and the Concerto for piano, all by Bach; Sonata for cello, Valentini-Piatti; Madrigals and a Psalm, by Byrd; Songs by Gluck; Piano quartet by Beethoven; Concerto for viola, Handel; Concerto in A major for violin, a serenade for strings, a Concerto for piano, and the opera, The Impresario, all by Mozart.

Walter Assists Lotte Lehmann in Coast Recital

Bruno Walter was accompanist for Lotte Lehmann when the Metropolitan Opera soprano was heard at the War Memorial Opera House, San Francisco, on May 23. The two artists have given two benefit programs in Los Angeles for the Red Cross and British War Relief. Prior to the war, their programs together were highlights of the annual Salzburg Festivals.

THE KRAEUTER TRIO,

left to right, Karl Kraeuter, violin; Phyllis Kraeuter, cello, and Willard MacGregor, piano, in Aiken, S. C., while on their recent tour of thirty-five concerts. On May 10 Mr. Kraeuter, conductor of the MacDowell Club Symphony Orchestra of New York, led that organization in its annual Bach Concert, with Mr. MacGregor as soloist.

Schmitz on Civic Courses

Bernard R. La Berge announces that E. Robert Schmitz, pianist, will be available throughout the country next season through the Civic Concert Service, Inc.

Village Light Opera Group Sings Trial by Jury and Pinafore

The Village Light Opera Group, under the direction of Allen Hinckley, presented two performances of Trial by Jury and H. M. S. Pinafore at the Heckscher Theatre for the benefit of war relief, under the auspices of the Robert Burns Circle of New York. In the shorter work, done with apt comedy touches, appeared Miles Winslow, a benevolent Judge; Ruth Dauchy a pert Plaintiff; Ralph Migliorino as a fine-voiced Defendant; Edward Eckstein, a forceful Counsel for Plaintiff; Hugh Hinckley, authoritative as the usher; Arthur Cornish as the amorous Foreman of the Jury, and an attractive bevy of Bridesmaids including Constance Kelly, Jane Paton, C. Cartwright, Edith Verrastro, Ann Freeman and Laura Beatty. In Pinafore, leading roles were sung by Miles Winslow, as Sir Joseph; Edward Eckstein as Captain Corcoran; Fred Leary as Ralph Rackstraw; Arthur Cornish as Dick Deadeye; Hugh Hinckley as the Boatswain; Gilbert Gallagher as the Boatswain's Mate; Margaret Haver as Josephine; Valerie Wade as Hebe; and Margaret Foltz as Little Buttercup. The male ensembles were particularly resonant and effective, and the soloists had been well coached in their assignments. Mr. Hinckley conducted a small ensemble. The production was staged by Betty Skinner. The audience was large and appreciative.

R. K.

Deanna Durbin Named Member of Sigma Alpha Iota

Deanna Durbin was recently initiated an honorary chapter member of Sigma Alpha Iota at her home in Brentwood, Calif.

Mrs. Frank Geimer, national treasurer, and Mrs. D. D. Rasco, national first vice-president, conducted the service for Psi Chapter at Galesburg, Ill.

JOSEPH SCHUSTER,

solo cellist of the New York Philharmonic-Symphony, made his sixth appearance as soloist with the orchestra this season when he appeared recently with Mishel Piastro and Ania Dorfmann in Beethoven's Triple Concerto under Toscanini. Mr. Schuster conducts his fourth annual summer classes this year at his Mt. Kisco, N. Y., home. On June 11 he was soloist with the Toronto Philharmonic and on Aug. 22 appears at the Chautauqua, N. Y., Festival.

Vladimir Horowitz Joins Annie Friedberg Artist List

Vladimir Horowitz, pianist, in future will be booked exclusively under the Annie Friedberg Concert Direction.

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HOLLYWOOD: Operetta Series Fills Interim as Bowl Concerts Get under Way

By RICHARD DRAKE SAUNDERS

Musical Courier Bureau
Hollywood, Calif.

Springtime musical interest is being sustained by the operettas presented by the Los Angeles Civic Light Opera Association in the Philharmonic Auditorium. Presented on a lavish scale, with good voices, attractive scenery, eye-filling costumes and the superb stage direction of Zeke Colvan, the first two productions, The Vagabond King and Bitter Sweet, drew capacity audiences every night.

Producer Edwin Lester continued his sensible procedure of refurbishing and bringing the operas up to date. For the performance of The Vagabond King, Composer Rudolf Friml wrote three new numbers, and the last act was deftly revamped. Introduced by Lester on the opening night, Friml sat at the piano and rhapsodized on his new selections.

Bob Lawrence handled the swashbuckling role of Villon admirably, and Dorothy Sandlin made a charming Katherine. A lovely Huguette, both vocally and visually, was Marthe Errolle. John Carradine was the focus of attention as the sardonic King Louis XI. Melville Cooper led the comedy as an amusing Tabarie, and Arthur Q. Bryan was a funny Oliver, abetted by pretty Vera Marsche as Lady Mary. Allan Watson scored a hit with his song as Captain of the Scotch Archers. Arthur Kay conducted.

Noel Coward's Bitter Sweet followed, with Muriel Angelus giving a fine interpretation of Sarah, and John Howard making an effective Carl Linden. Robert Brink showed a superb voice as Captain Lutte, scoring with his song, Tokay, and the numerous small roles were all well played. Karl Hajos conducted.

The dance groups in both operettas were exceptionally good, with choreography by Aida Broadbent of a type far superior to the usual light opera dancing.

The Brodetsky Chamber Music Ensemble once more showed its exceptional synchrony and luscious tone in a concert at the Wilshire Ebell Theatre, May 17, with th founder and mentor, Julian Brodetsky, conducting with authority. The program consisted of quartets by Mendelssohn and Ravel and short numbers by Glazounov, Liadov and Borodin.

Albert Coates' Concerto Heard

The first Pacific Coast hearing of Albert Coates' Piano Concerto took place at a musicale in Vernon Spencer's studio. Rose Freedman gave a stunning performance of the formidable solo part, with Alf Le Roy Urseth at a second piano. The composer was present for an ovation. Though difficult, the concerto is pianistic, has strong individuality in concept and treatment, and its contrapuntal design is masterly. The slow movement is filled with lingering beauty, and the brilliant finale begins with an ingenious fugato. Eula Beal, contralto, Mia Eimer and Iris Elaine Yager, pianists, also appeared on the program.

Leginska Leads Orchestra

Three child prodigy pianists and a young vocal aspirant appeared with a small orchestra conducted by Ethel Leginska in the Wilshire-Ebell Theatre. Marianne Lewis, 11, gave the Mendelsson G minor Concerto, with pleasing tone and refreshing and properly child-like charm. Her phrasing was careful and bespoke excellent training. The formidable Liapounov Concerto was played by Natalie Kosches, 12, who showed intelligent approach, an obvious pianistic gift expressed in a warm tone, and a facility for dynamic color. Neysa Dickinson, 12, played the Grieg Concerto, showing herself a talented young performer with a tone of enjoyable quality and a grasp of the work's breadth and inner meanings remarkable in one so young. Guest singer was Elizabeth Bockoven, soprano, who undertook two excerpts from Thomas' Mignon and a group of three songs accompanied by George Sharl.

A young piano pair and a youthful soprano appeared in joint recital at the Biltmore Hotel Music Room. Jacqueline and Eugene Campbell, 10 and 9 years old, respectively, played cleanly and effectively, with certitude and poise. They played a Bach C major Fugue and a Prelude and Fugue in F minor, skillfully arranged for two pianos by Ethel Leginska, Schumann's Andante and Variations, Op. 46, short items by Beethoven and Schubert and the Scenas Infantis by Octavio Pinto. Dianne Hirsh sang three Mozart arias and a song group to the admirable accompaniments of Shibley Boyes. Her voice held promise and her style showed commendable training.

* * *

Hollywood Jottings

George Liebling's latest piano composition, Polish Dance, has just been published by Wesley Webster of Lomita Park. Liebling is now dividing his time between his Hollywood studio and classes in nearby Van Nuys.

* * *

Harlow Mills' new Violin Concerto had its premiere May 17 in the Pasadena Civic Auditorium, when Elizabeth Morgridge Mills played it as soloist with the Pasadena Civic Orchestra under the direction of Richard Lert.

* * *

Bass-baritone Robert Brink, winner of a special award in the recent Metropolitan Opera Auditions, has returned to Hollywood to continue his studies with Dr. Lazar Samoiloff. He was immediately engaged for a leading role in the current Light Opera season, and as soloist with the Ellis-Orpheus Club.

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ARDELLE WARNER
visiting the Tom Mix ranch in California during her recent tour, which took the American contralto to the Pacific Coast and Canada.

Nan Merriman, Bassian Pupil, Wins in Opera Auditions

HOLLYWOOD—Nan Merriman, a winner in the finals of the Cincinnati Summer Opera contest, will be heard as La Cieca in La Gioconda and Maddalena in Rigoletto during the summer series. The 22-year-old Hollywood mezzo-soprano was awarded first place in the Los Angeles Musicians' Association preliminary contest, and was selected from more than a hundred vocal aspirants. Auditions were held at Warner Bros., with Leonid Leonardi, David Broekman and Richard Saunders as judges.

The young singer received all of her vocal training in Hollywood from Mme. Alexia Bassian, well known voice teacher, formerly of London, England. She appeared last August in the Hollywood Bowl production of La Traviata under Gaetano Merola in the role of Flora, and has also been soloist in the Hollywood Bowl Easter Sunrise Service, with the Bach Society of Pasadena, under Richard Lert, and with numerous organizations in Southern California.

Another artist student of Mme. Bassian who appears destined for an operatic career is Anne Biggs, daughter of E. Power Biggs, well-known organist. She will appear in the role of Rosina in the American Music Theatre production of The Barber of Seville in the Redlands Bowl, with Richard Lert conducting.

R. D. S.

Photo by Susse Byk

HENRI TEMIANKA,
violinist, has concluded his nation-wide tour in San Francisco. During the season he was soloist twice with the Pittsburgh Symphony, made five appearances in the Beethoven Cycle in Los Angeles sponsored by Mrs. Elizabeth Sprague Coolidge, and gave a New York Town Hall recital. Mr. Temianka, from June 15 to July 25, conducts a master class at San Francisco Conservatory. Dolores Miller, winner in the NBC-Juilliard national Scholarship competition, a student of Mr. Temianka, assists.

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Heard in the Studios

Leon Carson

Mary Dancy, contralto soloist at Lafayette Ave , Presbyterian Church, Brooklyn, has been heard in Rossini's Stabat Mater, Bach's St. Matthew Passion, Brahms' Alto Rhapsody and Requiem; over WOR; and in concert at St. Mary's Academy, Md.

Mary Polynack, Ukrainian soprano, was soloist in Hartford, Conn., with the New York and New Jersey Ukrainian Choruses and at Stuyvesant H. S., New York.

Mildred Hohner, contralto, has been engaged as soloist at Community Church, Rockaway Point, N. Y. Marion Charles gave a song recital for the Monday Club, Passaic, N. J.

John McHugh, tenor, is singing with the St. Patrick's Cathedral choir.

Robert Crosson, tenor, received one of the honor awards in the junior class at the auditions of the Griffith Music Foundation, Newark, N. J.

The foregoing artists are from the studios of Leon Carson.

Irma Zacharias

Ethel Kramer, sixteen-year-old violinist, pupil of Irma Zacharias, who was soloist with the New York Philharmonic Rudolph Ganz, conducting, was a recent performer on an NBC television program, playing Sarasate's Ziegunerweisen and Intermezzo; Schön Rosmarin of Kreisler and Hora Staccato, by Dinicu-Heifetz.

Maurice Wilk was soloist in Town Hall with the New York Chamber Orchestra, Dean Dixon, conductor.

Younger students of Mrs. Zacharias gave a recital in the studio. Participating were Hilel Black, Marshal Rosenberg, Faith Lilien, Walter Schupke, Beverley Rosenberg, Adele Falk Marshal Fisher, Rita Lytton, Raphael Blomberg, Alan Grishman, Leon Vieland, Ethel Ephron, Frank Fisher, David Blomberg, Judy Lambert and Nadia Margolies.

La Forge-Berúmen

Irene Antal, mezzo-soprano, pupil of Frank La Forge, was soloist at the luncheon of the Jersey City Philharmonic Society, at the Park Lane, New York. Miss Antal sang an aria and a group of songs with Thomas Martin, assistant conductor of the Metropolitan Opera, at the piano.

Miss Antal also appeared in the Hudson Grand Opera Company's presentation of Rigoletto at Union City N. J., on May 22 before 1,500. Robert Weede, Metropolitan Opera baritone, sang the title role.

Adelaide Gescheidt

In an Art Song and Operatic evening by pupils of Adelaide Gescheidt at her Harperley Hall Studios, the gifted performers proved as adept in interpretation of the art song as in operatic arias. Milo Miloradovich, dramatic soprano, was responsible for one of the feature of the evening, singing the duet O soave fanciulla from La Boheme with John Pettersson, capable young tenor, and following immediately with the aria, Du bist der Lenz from Wagner's Walküre. Byrtie Ladd, contralto, revealed vocal resourcefulness, a charming manner and a sense of style. Helen Albok, seventeen year old coloratura, showed exceptional promise. In the aria, O Don Fatale from Verdi's Don Carlos, Edith Poynter displayed a deep rich contralto voice. Hays Gordon, bass-baritone, deemed to have all the necessary requisites for a career. At the piano were Evelyn Austin and Franz Mittler.

Beatrice Donley, contralto, has completed thirteen weeks' broadcasting on the Conti Hour. She has been engaged for 11 weeks at Duke University, starting June 1.

John Tufts, tenor, was soloist at the recent concert of the Singers Club for the New York Junior League. He has been heard also in oratorios including Hora Novissima, Elijah, The Creation, St. Matthew Passion and other works.

Virginia Bartow, soprano, on May 12, gave a costume recital for the Music Study Club, Orange, N. J., and also presented a program at the Lenox Theatre, New York.

These artists are from the New York studios of Adelaide Gescheidt.

Herta Gruen

Young piano students of Herta Gruen were heard in compositions of Diller-Quaile, Bach, Dandrieu, Beethoven, Grieg, MacDowell, Brahms, Handel and Schubert, in a studio recital. The players, including the very young performers, showed talent and skill. Jay Broude in particular in Handel's Harmonious Blacksmith, a Schubert Moment Musicale and a Brahms waltz revealed musicianship and good technic. Among those who were heard were Sylvia Kaminsky, Shelah Stember, Alice Adlman.

Jeanne Laval

Young voice students of Jeanne Laval participated in the Baltimore City College presentation of New Moon, produced and directed by Mrs. Blanche F. Bowlsbey. In the cast were Elizabeth Gimbel, Albert Hall, William Halliday, Joseph Papa, Edward Carew, Florence Gilson, Mary Louise Moltz, Mary McCreary, June Coburn, Peggy Holmes, Tom Yost, Morris Honick, Tom Gaulding, and William Doyle.

Miss Laval presents her annual students' recital on June 21 at the Woman's Club of Roland Park.

Lucie Lenox

Emery Darcy, baritone, sang at Tacoma Park, Washington, D. C., on May 10 under the auspices of the Washington Sanitarium-Hospital. Following a three weeks' engagement in Havana, Cuba, and four weeks in Miami, Fla., Walter John, baritone, fulfilled a week's engagement at the Biltmore Hotel, Providence, R. I. Patricia Deering is engaged

LA FORGE ARTISTS AID DAYCROFT SCHOOL

of Stamford, Conn., with a program at the La Forge home in Darien. Left to right, Frank Versaci, flutist for Lily Pons, who played obbligatos for Ellen Berg, 12-year-old coloratura; Mr. La Forge; Miss Berg and Walter Cassel, baritone, also a La Forge artist-pupil.

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PUPILS FROM THE PIANO CLASSES OF FRANCES STOWE

in New York City and Woodside, L. I., gave a recital on "I Am an American" Day. Ensemble numbers were featured. Miss Stowe will continue her classes during the summer. Participating in the program were Ellin Rose, Anna Allmaras, George Garbe, Ruth Woodruff, Alfred Allmaras, Judith Ross, Carl Garbe, Frances Schumacher, Miriam Schapiro, from the beginners' and intermediate classes, and Annette Kapp, an advanced student.

for the summer productions of T. C. Upham at Cape May, N. J. The foregoing artists are from the New York studios of Lucie Lenox.

Samuel Margolis

Anne Brown, artist-pupil of Samuel Margolis, has been having an active season including her long engagement in the revival of the Gershwin opera, Porgy and Bess in which Miss Brown premiered the role of Bess.

Margaret Roy, another Margolis pupil, has been participating in the Shubert productions of Gilbert and Sullivan repertoire. She has been signed by them to a five-year contract.

Alton Jones Pupils in Piano Programs

Pupils of Alton Jones have presented a number of piano recitals during the season. On May 15 at the Juilliard School Eleanor Bachman, Herbert Melnick and Beverly Carr participated in the program which included a Rhapsody by Melvin Wyble, played by the composer and concertos of Rubinstein and Beethoven, played by William Weeks and Louis Pisciotta with Mr. Jones at the second piano.

Natalie Asen, Beverly Carr and Melvin Wyble were heard in two-piano programs last month. Tom O'Brien played in Bend, Ore., Clara Smith in Titusville, Penna., Wilma Weed in Miami, Fla., and Beverly Carr in Pennsylvania. Solo recitals in New York were given by Eunice Eaton and Frieda Jones.

Mr. Jones teaches at the Juilliard Summer School and gives a recital there on July 28.

Vilalta under Kugel Management

Alexander Vilalta, Spanish pianist who gave a New York recital recently at Town Hall, is under the management of George Kugel.

Thuel Burnham Conducts Classes in Charleston, S. C.

Thuel Burnham has returned from conducting master piano classes and giving private instruction in Charleston, S. C. Most of the 19 pianists who participated were students of Hester Finger, representative there of Mr. Burnham. Two students, Betty Hogan and Jean Matthews, were prize winners in recent competitions, Miss Matthews winning an appearance next season with the Charleston Symphony Orchestra.

Other members of Mr. Burnham's classes were Mrs. W. A. Hohlweg, Mrs. Reese Mitchell, Mrs. Seymour Jacobsen, Jack Metz, Denise Mosimann, Margaret Mosimann, Jean Geilfuss, Frances Olmsted, Nancy Backer, Teresa Whetsell, John Kane and Gladys Baldwin.

Miss Finger, artist-pupil of Mr. Burnham's for more than 12 years, has many of her advanced pupils continue their work at the Burnham-Wragg School in New York.

Judges Are Selected for National Piano Competitions

Mrs. Irl Allison, secretary of the National Guild of Piano Teachers, announces the following musicians and music educators as judges for the various units of the National Guild of Piano Teachers throughout the nation:

Guy Allen, Marjorie Duncan Baker, Hans Barth, Dr. and Mrs. Carl Beutel, Carl Berggren, Cecil Berryman, Moissaye Boguslawski, Dr. Robert Braun, John Carre, Dr. Le Roy B. Cambell, David Campbell, Frederic Cowles, Anastasia Dolan, Elizabeth Gest, Hazel Griggs, Earnest Harrison, Leslie Hodgson, Isabel Hutcheson, Jewell Bethany Hughes, George Hopkins, Bristow Hardin, Alice Hackett, Edwin Kapplemann, Dorothy Kendrick, Leo Lawless, Mr. and Mrs. Richard McClanahan, John Mokrejs, Harold Morris, Elizabeth Newman, Effa Ellis Perfield, Rose Raymond, Hugh Ri Dout, Carl M. Roeder, Stanley Sprenger, Dr. Franklin Stead, William O'Toole, Anna Belle Wood, Ralph Zirkle.

Anatole Kitain Scores at Norfolk

NORFOLK, VA—Anatole Kitain, Russian pianist, proved one of the most skilled performers to appear here when he was presented in Blair High School under the auspices of the William and Mary Concert Series. The program contained the Bach-Strades Organ Concerto in D Minor; Schumann's Carnaval; the Chopin Ballade No. 3 Op. 47; Liszt's Au Bord d'un Source; Debussy Reflets dans L'Eau.

In the Bach and Schumann numbers Mr. Kitain evidenced splendid gifts of interpretation, a dazzling technique and captured his audience. He was obliged to give eight encores, including his Etude.

Beecham to Conduct Series by Brooklyn Symphony

Sir Thomas Beecham will conduct a special subscription series of four Tuesday night concerts by the Brooklyn Symphony Orchestra in the Brooklyn Academy of Music next season. The concerts will be part of the program of the Brooklyn Institute of Arts and Sciences.

Sir Thomas will present a representative work by an American composer on each program. Composers may submit their scores to him in care of the orchestra at the Academy, it is announced.

Dorothy Cornish Heard in Boston and New York Recitals

Dorothy Cornish, contralto, gave a recital in Boston recently for Warren and Prescott Chapter, D. A. R., with Leo Litwin at the piano. Her program included arias from Handel, Mahler and Saint-Saëns scores, Lieder of Brahms and Hugo Wolf and an English section by Horsman and arrangements of Spirituals by William Arms Fisher and Chas. F. Manney.

Miss Cornish subsequently presented many of these numbers on her program given at Friendship House, New York. Kurt Adler was the accompanist at the latter recital.

Ruggiero Ricci Making Tour of Mexico

Ruggiero Ricci, young violinist, is touring Mexico, it is announced by Albert Morini, his manager. In addition to numerous recitals, he will be heard with orchestra in Mexico City. Mr. Ricci has already fulfilled 30 engagements this season and in addition to his Mexican tour, he will be heard later in Canada, upper New York, North Carolina and Pennsylvania. In New York City he has made five appearances including one with the Brooklyn, N. Y., Symphony.

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Photo by Robert M. Lewis

OLGA EISNER REHEARSING WITH HER PUPILS AT THE MANNES MUSIC SCHOOL for their concert on May 5. Left to right: Laura Castellano, Cynthia Rose, Mme. Eisner, Jeanne Gordon, Mimi Benzell, and Dorothy Shawn. Josefin Hartman Vollmer, coach and accompanist, is at the piano.

Mannes School Students Stage Mozart's Abduction

Two performances, on May 27 and 28, of Mozart's The Abduction from the Seraglio were presented by students of the Mannes Music School for the benefit of the opera scholarship fund. Carl Bamberger and Sydney Baron were the conductors and Ralph Herbert was stage director.

Heard in both performances were Robley Lawson, James Ferguson, Alan Werner and Nathaniel Frey. Carol York sang Constanza on the first evening and Mimi Benzell was cast the following evening. Laura Castellano and Cynthia Rose alternated in the role of Blonde.

Invitation recitals by advanced and artist students were given at the school during May. Arias, songs, duets, excerpts from concertos with full orchestra accompaniment under student conductors, and operatic fragments made up the programs. Toni Gregor gave a solo piano recital on May 20. Pianists, violinists and cellists also were heard in recital.

The opera department of the school is holding an intensive session this month and resumes activities for 1942-43 at the beginning of September. The work includes musical training in several operatic roles, individual coaching and the study of acting.

Mimi Benzell, who appeared in Haensel and Gretel at the Brooklyn Academy of Music, has been engaged for six weeks' appearances at the Rainbow Room and Rainbow Grill. Dorothy Shaw was second alto soloist in the recent performance of Mahler's Eighth Symphony under the direction of Erno Rapee at the Center Theater, New York.

Both artists are pupils of Mme. Olga Eisner of the School's voice faculty.

32 Students Graduated at Curtis Institute

PHILADELPHIA. — Thirty-two students were graduated and four degrees in course were conferred at the ninth commencement on May 9 of the Curtis Institute of Music. President Mary Louise Curtis Bok presided.

Joseph de Pasquale, John Krell, Robert Lambert, Walter Maciejewicz and Morris Shulik, of the graduating class, are in service. Mitchell Lurie, a graduating student, has been named first clarinetist of the Pittsburgh Symphony by Fritz Reiner, conductor.

The address to the graduates was made by Dr. Frank Aydelotte, director of the Institute for Advanced Study, Princeton, N. J. Dr. Alexander McCurdy opened the program with an organ recital. Mrs. Bok presented the diplomas and degrees and Efrem Zimbalist, director, introduced the recipients. He announced that the Curtis Award of $100 was given to Eugene Bossart who majored in accompanying. The newly established Alumni Association prize, awarded by graduates, was presented to Seymour Lipkin, an undergraduate, majoring in piano with Rudolf Serkin. Andre Constant Vauclain made the presentations.

Graduates were:

Voice, Katharine Harris, Barbara Troxell.
Piano, Lukas Foss.
Organ, Clarence Snyder, Jr.
Harp, Reba Robinson.
Violin, Baruch Altman, Herbert Baumel, Rafale Druian, Isabelle Kralik, Margaret Kuehne, Veda Reynolds, Morris Shulik.
Viola, Joseph de Pasquale, Francis Tursi, Herbert Wortreich.
Cello, Winifred Schaefer.
Double Bass, Jane Tyre.
Flute, John Krell, Eleanor Mitchel, Anton Winkler.
Oboe, Perry Bauman.
Clarinet, Mitchell Lurie, James Rettew.
Bassoon, Walter Maciejewicz.
Horn, James Chambers.
Trumpet, Morris Boituch.
Trombone, Robert Lambert.
Percussion, Irwin Duer.
Composition, Alfred Mann, Curtin Winsor.
Bachelor of Music degree, Eugene Bossart in accompanying; Robert Kelly in composition; Margaret Lilly in voice; Irene Peckham in piano.

Institute of Musical Art Graduates 91 in Class

Ninety-one students were graduated at the commencement exercises of the Institute of Musical Art of the Juilliard School. Four diplomas in absentia were awarded men in the armed forces.

George A. Wedge, dean, presided and awarded the prizes. Dr. Ernest Hutcheson, president of the Juilliard School presented the diplomas.

Frances Bible and Mary Gayle Dowson won the Alice Breen Memorial Prize of $50 for the highest mark in singing. Irving Heller received the Harry Rosenberg Memorial Prize of $50 for the highest grade in piano. Rita Boujicanian was awarded the Frank Damrosch Memorial Scholarship for one year of post-graduate study in having received the highest average in all her work for the year. Two students, Arthur Ferrante and Eddy Salmonson were considered deserving of the Elizabeth Sprague Coolidge Chamber Music Prize of $100 which is given every two years to the student doing post-graduate work in theory who presents the best chamber music composition.

The two cash prizes of $500 each making up the Morris Loeb Memorial Fund award and awarded the piano student and the string student receiving the post-graduate diploma and considered by the faculty most excellent in talent, ability and achievement and deserving of the distinction went to Arthur Ferrante and David Sarser.

Members of the graduating class participating in the musical program at the exercises were David Sarser, Arthur Ferrante and Mary Gayle Dowson. The symphonic band also participated. Students graduated were:

Diploma in Piano: Bruce Baetzner, Rowena Ball, Winifred Boyce, Gerda Bregman, Emily Davis, Irving Heller, Kenneth Hieber, Hazel Jackson, Jean Kraus, Kathryn Rose, Despy Skourlas, Dulcie Thomas and Carolyn Woodward.

Diploma in Orchestral Instruments: Herbert Blyman, clarinet; Alan Fuchs, French horn; Carolyn Grant, flute; Marion Hartman, trombone; Richard Horoqitz, tympani; Leo Machtei, oboe; Charles Paashaus, clarinet; Gerard Pellerin, clarinet; Patricia Powell, flute; Byrona Schneer, clarinet; Leonard Schulman, tympani; Anthony Sciacca, clarinet; Aldo Simonelli, clarinet; Eddy Salmanson, clarinet and Foster Wygant, clarinet.

Diploma in Organ: Joseph MacFarland and John Morton.

Diploma in Violin: Florence Knox, Elizabeth Rydner and Carolyn Voshell; David Garvin, violoncello; Flora Strickland, harp.

Diploma in Singing: Seymour Barrer, Frances Bible, Rita Boujicanian, Dorothy Dow, Mary Gayle Dowson, Helen Harris, Ellen Huffmaster, Clifford Jackson, Libby Linn, Kathleen Macintosh, Lenore Radin, Charles Rasely, Winifred Smith, Leah Weisman, Jeanne Westervelt and Patricia Yodido.

Post-graduate diploma, piano: Rasalind Dobie, Arthur Ferrante, Jean Frank, Harry Kondaks, Marjorie Mitchell, Alice Sirooni.

Post-graduate diploma, violin: Lillian Levy, Margaret Pardee and David Sarser; harp, Miriam Lickert; violoncello, Ruth Krieger.

Bachelor of Science Degree, piano: Leah Binder, Philip Doak, Ruth Goloven, Manuel Kroman, Joy Moss, Claire Richards, Olga Richter, Mary Robinson, Renee Roth, Sara Rubinstein, Katinka Stollberg.

Bachelor of Science Degree, violin: Nina Appleman, Andrew Galos, W. Russell Miller.

Bachelor of Science Degree, singing: Margery Abramson, Margaret Smith, Martha Taylor.

Bachelor of Science Degrees: Organ, Raymond Martin; flute, Page Grosenbaugh; theory, Morris Levine, Augusta Rubin.

Bachelor of Science Degree, Public School Music: Alexander Antonowich, Frank Biletzky, Jane DeVries, Marvin Feman, Renee Finkel, Ruth Hartmann, Luther Henderson, Herbert Schutz, Irene Sherrock.

The annual Spring Concert by the children of the Preparatory Department of the Institute was held on May 23 in the concert hall.

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Holy Names College Again Sponsors Schmitz Master Classes

OAKLAND, CALIF.—E. Robert Schmitz, pianist-pedagogue, again will conduct his summer master classes at the College of the Holy Names at Lake Merrit. The Schmitz Combined Class System will be used this year.

From June 20 to July 25, Mr. Schmitz will hold a series of seminars wherein the fundamentals of general technic will be studied. Attendance at these series is required of all members of the master class. New members will receive supervision and training in technic and interpretation from assistants designated by Mr. Schmitz. Beginners classes will be devoted to problems of teaching young students. College credit toward the bachelor's degree will be granted. Weekly recitals will be given by members of the master class. Registration starts June 20 and may be made by mail.

Juilliard Summer School Lists New Teachers and Courses

New members of the Juilliard Summer School faculty this year will be Gordon Stanley, piano; Lawrence Perry, music education; and Hazel Kinscella, in musicology.

Fritz Mahler will introduce a course in the technic of solo appearances with orchestra designed to acquaint musicians with the fundamentals of conducting, interpretation, phrasing and style, score reading, analysis of musical forms from the viewpoint of the conductor and an understanding of the problems of performance with orchestra and other ensemble groups. Mr. Mahler also gives courses in advanced orchestral conducting, technic of conducting opera and light opera and symphonic repertoire.

Coenraad V. Bos will conduct six lecture-recital programs on song cycles including Schubert, Schumann, Brahms and Beethoven.

Stell Andersen Touring

Stell Andersen, American pianist, gave a recital in Bennington, Vt., April 13, under the auspices of the Bennington County Musical Society. Other recent engagements of Miss Andersen included concerts in Richmond, Va., April 8 and Winston-Salem, N. C., April 5.

IGOR BOURYANINE,

conductor-composer, has been appointed orchestral director at Deertrees Theatre, Harrison, Me., Enrica Clay Dillon, director. Mr. Bouryanine, of Russian descent, has conducted symphonic concerts and operas in the capitals of Europe. He arrived in America a year and a half ago, intending to fill an engagement to conduct in Bogota, Colombia, which was abandoned because of war conditions. Mr. Bouryanine's Concerto Grosso for Strings and Percussion, his Violin Sonata and several of his String Quartets were performed at festivals of the International Society for Contemporary Music. He directed some first performances of his compositions at these events. He has conducted opera at the Teatro Carcano, Milan, and Politeamo Fiorentino, Florence. In addition to the standard repertoire, he has led performances of Pelleas et Melisande, A Life for the Tsar, Pique Dame and Boris Godounoff.

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Werrenrath Inaugurates L. I. Festival

Woodhaven Chorus Presents Elijah

The first Woodhaven (L. I.) Music Festival was concluded recently, in the Woodhaven Methodist Church with a performance of Mendelssohn's Elijah, sung by the festival chorus of 90 voices. Reinald Werrenrath sang the title role, the other soloists being Amri Galli-Campi, soprano; Sonia Essin, contralto; and Edward Kane, tenor. Louise Talma was organist and Frederick Werlé pianist. An ensemble of 20 from the Young America Symphony Orchestra, Beatrice J. Brown, conductor, assisted. Dr. Harold A. Strickland, musical director of the festival, conducted the oratorio and also the first night of the new fete, when a choral program with George Bennett, violinist and Boris Barere, pianist, assisted the chorus.

Nora Conklin Fulfills 2 New York Engagements

Nora Conklin, Canadian contralto, has had two New York engagements since her return from Miami, Fla., where she appeared with the Roth Quartet. Miss Conklin was soloist with the St. Cecilia Club at Town Hall and also gave an evening before the Canadian Club at the Waldorf-Astoria Hotel.

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Weissmann Named Conductor By Scranton Orchestra

SCRANTON, PENNA.—Dr. Frieder Weissmann, conductor of the New Jersey Symphony Orchestra, also has been named conductor of the Scranton Philharmonic Orchestra by the board of directors. He succeeds George Sebastian, who resigned because of the pressure of programs in New York. Mr. Sebastian has been conductor since 1939.

Dr. Weissmann, born in Germany, holds the Ph.D. degree in law and music from Munich University. He has been conductor of the Berlin State Opera, of the Münster and Königsberg operas, the Dresden Philharmonic, the Berlin Symphony and guest conductor of the Berlin Philharmonic, Concertgebouw Orchestra and orchestras in Stuttgart and Hamburg. Dr. Weissmann has conducted over AVRO, at the Teatro Colon in Buenos Aires, and made his American debut as guest leader of the Cincinnati Symphony. He also has conducted the New York Philharmonic-Symphony Society in its summer season.

Hutcheson Receives Degree from University of Rochester

Dr. Ernest Hutcheson, president of the Juilliard Schoool of Music, received the doctor of music degree on May 11 at the University of Rochester.

Students in the piano class of Carl Friedberg at the Juilliard Graduate School presented a program of music by Eugene Goossens on May 22.

Dean Oscar Wagner recently appeared in five concerts within three weeks. He participated in Albert Stoessel's Concerto Grosso for piano and strings, played for the National Association for American Composers and Conductors, at Carnegie Chamber Music Hall; appeared in Victory Concerts at the New York Public Library and Metropolitan Museum of Art; played, with Dr. Hutcheson and Katherine Bacon, Bach's C major concerto for three pianos during the recent Bach Festival at the Juilliard School; and was soloist at the annual festival at Muskingum College.

Columbia Recording Signs Melchior and Varnay

Lauritz Melchoir, Wagnerian tenor of the Metropolitan Opera, has been signed as an exclusive Columbia Recording artist, it is announced by Edward Wallerstein, president. His records will be released under the Masterworks label. Astrid Varnay, new soprano of the Metropolitan, will also record for this company.

LEON CARSON,

New York voice teacher, has retired after two years of service from the presidency of the New York Singing Teachers Association. The combined Official and Executive Boards of the Association joined in honoring Mr. Carson with a testimonial dinner on June 2, when he was presented with an onyx-mounted and gold-inscribed desk pen-set. Homer G. Mowe was toastmaster, and speeches and stories were given by Bernard U. Taylor, who is the new President; Fannie Gilbert Brines, Edgar Schofield and Edward Harris.

Taylor Succeeds Carson as Head of Singing Teachers' Association

Bernard U. Taylor was named president of the New York Singing Teachers' Association at the annual meeting on May 19. He succeeds Leon Carson, who was elected a vice-president, as were Amy Ellerman and Carl Gutekunst. Henry Pfohl is treasurer; Vera B. McIntyre recording secretary; Edith White Griffing, corresponding secretary; and Cecile Jacobson registrar. Members elected to the executive board include Paul Althouse, Fannie Gilbert Brines, William J. Falk, J. Bertram Fox, Edward Harris, Sarah Peck More, Homer G. Mowe, Edith Nichols, John Nichols, Melanie Guttman-Rice, Edgar Schofield and Harry R. Wilson.

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